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ISSUE 326 5 FEBRUARY 2003
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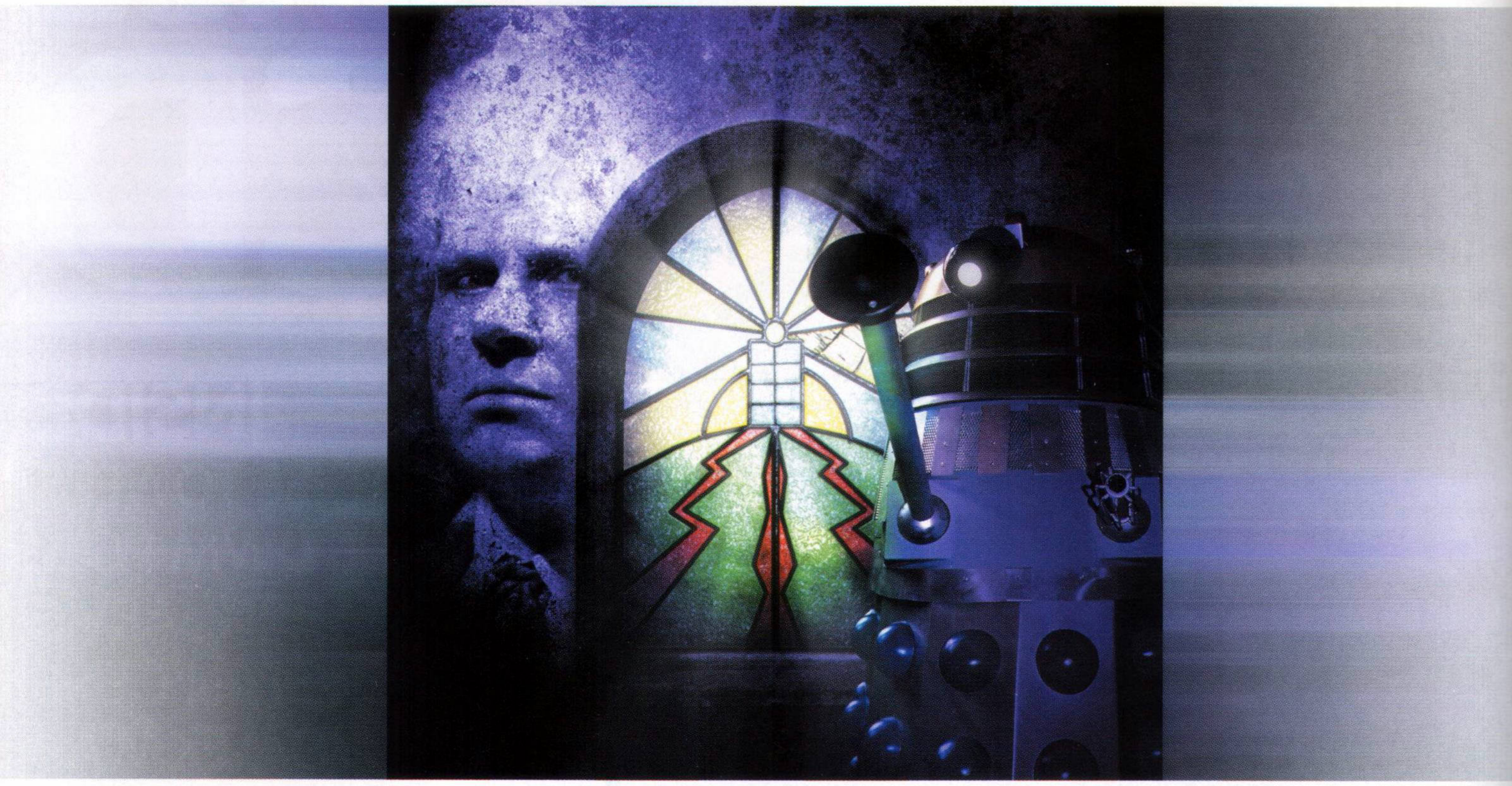

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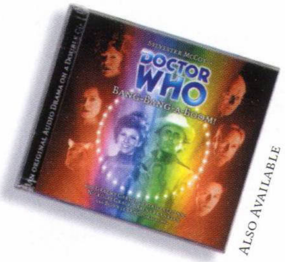
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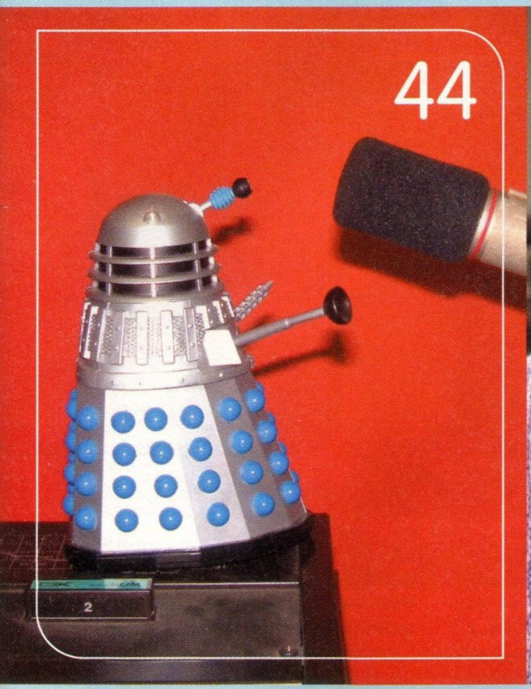
DWM 326

"IT'S DIFFERENT BUT IT'S RIGHT!"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DOCTOR WHO
1963-2003

THE FAN GENE
PART ONE: DEFINING THE INDEFINABLE
ANATOMY OF A FAN

DWM REVIEWS
WARNING: SPOILERS AHEAD

"I think Ernest Moths should be the new Dr Who. He could be an anagram of the monsters."

GALLIFREY **GUARDIAN**

OTHER NEWS...

LAND OF FACTION?

Miscreant time-travel cult and Time Lord archenemies Faction Paradox are to get a new lease of life in 2003. First introduced by their creator Lawrence Miles in BBC Books' *Alien Bodies*, Faction Paradox are to strike out on their own in a spin-off series of oversize format novels, to be published quarterly by Mad Norwegian Press with the first book provisionally scheduled to launch the series in September. Miles, who has also penned an sequel to BBV's previous Faction audios, is to write the first novel and co-edit the series, which will also feature contributions from other established *Doctor Who* writers. More information is available from *www.madnorwegian.com*

FRIENDS REUNITED

BBC Books are celebrating the Doctor's 40th in nostalgic style, as the winning script editor/producer team of Terrance Dicks and Barry Letts are reuniting to pen a new adventure, featuring the indefatigable team of the Third Doctor, Jo and UNIT in time for the anniversary in November. The identity of the villain however, is yet to be revealed ...

The month before that will see the release of *Emotional Chemistry*, by *Drift*'s Simon A Forward. Described by range editor Justin Richards as "aRussian epic set across multiple time zones", the book features the Eighth Doctor.

TRIPLE TROUBLE

In typically temperamental time-hopping style, the 2003 DVD of *The Three Doctors*, originally put back from January to a November slot, is currently hopping forward again for a July release as BBC Worldwide continue to fine-tune their schedule of special anniversary releases. Further enticing DVD developments are expected next month ...

BIG FINISH CASTING NEWS, THE SEA DEVILS RETURN, AND MORE 2003 FREEBIES

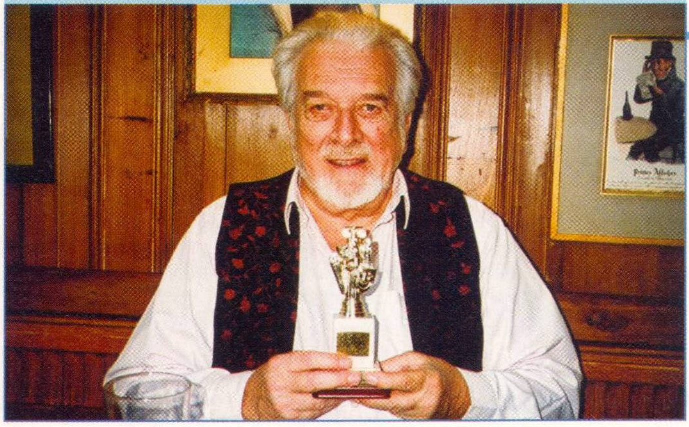
MARIA JOINS THE CLUB!

Big Finish's second anniversary CD release, *The Wormery* by Stephen Cole and Paul Magrs, was recorded during late November. Joining Colin Baker and Katy Manning (returning as Iris Wildthyme) was comedienne Maria McErlane as mysterious club-owner Bianca (pictured right). In other casting news, Terry Molloy and Geoffrey Beevers have confirmed that they will be returning to their respective roles in next year's *Davros* and *Master* audio dramas.

Also returning are the Sea Devils, facing off against Professor Bernice Summerfield in an as-yet-untitled audio drama by David Bailey for release in October. More old enemies – identities still unknown – are promised for a Doctor-less tale which will be given away free to Big Finish subscribers during 2003.

In other news, *Music from the Seventh Doctor Audio Adventures*, set for release in Fenruary, will contain original music from *Dust Breeding*, *The Rapture* and *Bang-Bang-a-Boom!* Finally, a second 15-month Big Finish Desk Calendar for 2003/4 should be available by the time you read this.

HEROES WELCOME!



Doctor Who once again proved its continued status as cult classic as the Brigadier fought off stiff competition from other popular Cult TV characters including *The Man from UNCLE*'s Napoleon Solo, Robin Hood and *Stargate*'s Colonel O'Neil, to win the title of 'Hall of Fame Hero' at the Cult TV Festival Awards late last year. Actor Nicholas Courtney accepted the award in a pre-recorded speech shown at the Award Ceremony, expressing his delight at having beaten a Colonel! Previous winners of this award, voted for by festival attendees, have included *Blake's 7*'s Avon, *Star Trek*'s Kirk and Picard and even the good Doctor himself.

Doctor Who was also recognised in an award designed to reflect long-term contributions to the cult TV genre, with the late John Nathan-Turner winning the 'Hall of Fame Producer' award, previously won by Gene Roddenberry, Chris Carter, Gerry Anderson and Verity Lambert. The award was collected on his behalf by his partner Gary Downie.

Full details of the Cult TV Festival can be found at *www.culttv.org* along with information about the forthcoming 10th Cult TV Event, to be held on 10-13 October in Sand Bay, Weston-Super-Mare. Promising to include a 'Greatest Hits' of cult TV stars, *Who*-related guests confirmed so far include Michael Sheard, Paul Darrow and, of course, Hall of Fame Hero Nicholas Courtney.

EVENT HORIZON

2003's *Who* events and conventions are in full swing, with one-day event *Invasion:3*, organised by 10th Planet, to be held at Barking Library on 2 March, whose guest line-up currently includes Tom Baker, Bonnie Langford, Jean Marsh, Kate O'Mara, Nicholas Parsons and Jasmine Breaks. Further details at *www.tenthplanet.co.uk*

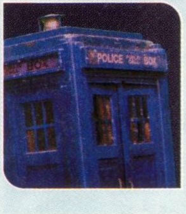
Meanwhile, Vortex Events are organising *Destiny* – a two-day *Doctor Who* convention taking place at the Moathouse Hotel,Northampton on 19-20 April. Along with the customary dealers hall, signings, cabaret and costume display, guests expected to attend include Colin Baker, Bonnie Langford, Anthony Ainley, Nicholas Courtney, Jacqueline Pearce, *Dalek Empire*'s Gareth Thomas and *The Green Death*'s Stewart Bevan, as well as costume designer June Hudson, visual effects expert Mat Irvine, producer and writer David Maloney and writer Steve Lyons. Big Finish, BBV and **DWM** are also expected to be in attendance, with writer Paul Cornell compering the event. Updated information and booking details can be found at *www.vortex-events.freeserve.co.uk*

WHAT THE PAPERS SAID

A ROUND-UP OF **DOCTOR WHO**'S APPEARANCES IN THE UK PRESS, COMPILED BY **HUW TURBERVILL**

OCTOBER

The creator of the Daleks has infiltrated Her Majesty's Opposition, according to former Scottish National Party leader Alex Salmond. Using an article in the *News of the World* on October 10 to warn humanity, he wrote, "the initials of Tory leader IDS actually stand for 'I am Davros the Space creature!'" ● The Doctor has locked horns with security forces on many planets, and this time it was the Metropolitan Police. *The Times* reported on October 23 that the BBC have won the trading rights to the TARDIS after a six-year battle. The Patent Office finally declared that "the image of the police call box as it was is now more associated with the TV series than with the police." *The Times* says BBC Worldwide are now poised to launch a range of TARDIS merchandise, while the BBC are holding "a 40th anniversary *Doctor Who* bonanza, which is expected to culminate in November with the first new episode since 1996. Timothy Spall is tipped for the role." Oh yeah? ● It was *The Times* again, on October 26, that reported the sad passing of Denys Fisher. He was the engineer who invented the Spirograph, but, more to the point, he made a range of dolls that bore a passing resemblance to the Fourth Doctor, Leela, a Cyberman, a Dalek, the Giant Robot and K9 (with friction-drive!). Louise Jameson came out of it particularly badly, looking like a cross between Gypsy Lee and Stig of the Dump. ● Kylie Minogue's stylist William Baker was interviewed in the *Sunday Mirror* on October 27, and compounded his previously-revealed fannishness . He said: "The saddest thing about Kylie is her pocket Travel Scrabble. When there's any time to pass on tour she'll play it. I'll be there reading **Doctor Who Magazine** and we'll argue about who is the nerdiest." ● *The Daily Express*, on October 28, reported that *Doctor Who* has appeared in a top ten of "comebacks we would most like to see" by Cadbury's. Coming tenth – still a creditable result and surely one that the BBC should take heed of – it finished behind Bobbies on bikes and British Rail.



NOVEMBER

The Observer's columnist Andrew Anthony, on November 10, claimed that the House of Lords is "a giant Tardis populated by Time Lords. The initial clue was the voice of Earl Russell, son of Bertrand, which I recognised to be the croak-cum-whistle of the late Jon Pertwee." ● *The Daily Star* and *The Scotsman*, on November 20, were the first to report that *Shada* is being remade for the internet, with the *Daily Telegraph* close behind. *The Scotsman* also reported that the search continues for missing episodes. "109 remain missing, but it is unlikely that they all still exist, however much fans still cling to the hope that *Power of the Daleks* will be chanced upon in a dusty private film collection or foreign TV archive." ● In the *Daily Star* on November 23, Dominik Diamond reported that *Doctor Who* had become a topic of conversation in the *Celebrity Big Brother* house, with Les Dennis saying his favourite is William Hartnell. ● The *Daily Mirror* had a crucial fashion-tip on November 26, saying: "We suggest that if you didn't get in on the *Doctor Who* stripy scarf vibe last year, you get yourself one now!" Well, off you go!

IT'S THE ... ANSWERS

Find out how you fared with The Watcher's dastardly Christmas Quiz ...

CONNECTIONS

1 These names are never used in televised Doctor Who, either in dialogue or closing credits

2 They all feature a celebrity playing himself: Kenneth Kendall, Alex MacIntosh, Courtney Pine, Tony Blackburn

3 The actors who played them (Barrie Ingham, Roger Avon, Philip Madoc, Geoffrey Toone, Eileen Way) all appear in one or other of the 1960s Dalek movies

4 They all feature dinosaurs

5 Stories begin with the TARDIS crew already relaxing there (*City of Death; The Leisure Hive; Kinda; The Five Doctors*)

FAMOUS LAST WORDS

6 Mavic Chen in *The Daleks' Master Plan*

7 The Terileptil leader in *The Visitation*

8 Styre in *The Sontaran Experiment*

9 Professor Zaroff in *The Underwater Menace*

10 Professor Stahlman in *Inferno*

FAMOUS FIRST WORDS

11 *The War Games*

12 *Destiny of the Daleks*

13 *Warriors of the Deep*

14 *Doctor Who and the Silurians*

15 *The Android Invasion*

FAMOUS FIRST WORDS (SLIGHT RETURN)

16 *Planet of the Spiders*

17 *The Twin Dilemma*

18 *Inferno*

19 *Terminus*

20 *The Deadly Assassin*

DOCTORIN' THE SCRIPT

21 *The Claws of Axos* (a line was given to Corporal Bell to explain the freak weather conditions)

22 *Carnival of Monsters* (Barry Letts added the Doctor's observation "It should be pitch dark" after realising this when location filming was already complete)

23 *The Pirate Planet* (Tom Baker's lip was bitten by actor Paul Seed's dog during recording of *The Ribos Operation*, but the injury was only 'written in' during the following story as an accident with the TARDIS console)

24 *The Green Death* (Roy Skelton's short-lived character Mr James was created at the last minute to fulfil Elgin's role when actor Tony Adams fell ill)

25 *The Mind of Evil* (the Army would not allow untrained personnel to handle the missile used for filming, so a line was added in Episode Five to explain that the soldiers seen handling it after its hijack were "Hired mercenaries in fake uniforms")

TITLE TATTLE

26 *The Three Doctors* (The Black Hole)

27 *The Underwater Menace* (Under the Sea)

28 *The Caves of Androzani* (Chain Reaction)

29 *Underworld* (Underground)

30 *The Awakening* (Poltergeist)

LOCATION, LOCATION, LOCATION

31 *Resurrection of the Daleks* (Shad Thames, London)

32 *The Leisure Hive* (Brighton beach, Sussex)

33 *Revenge of the Cybermen* (Wookey Hole, Somerset)

34 *The Masque of Mandragora* (Portmeirion, Wales)

35 *Remembrance of the Daleks* (St John's School, Hammersmith, London)

LETTERS AND NUMBERS

36 The eponymous *Wheel In Space*

37 Styre's Military Intelligence designation in *The Sontaran Experiment*

38 The stolen space freighter used to kidnap the Sylvest twins in *The Twin Dilemma*

39 The formula on the jar in Darrius's laboratory which contained one of *The Keys of Marinus*

40 The registration number of Dr Beavis' car in *Spearhead From Space*

ANAGRAMS

41 *The King's Demons*

42 *The Abominable Snowmen*

43 *The Mark of the Rani*

44 *The Keeper of Traken*

45 *Invasion of the Dinosaurs*

AND FINALLY...

46 *Meglos* (the story production codes in order spell out the title. *The Ice Warriors* is serial OO, hence the division!)

47 *The Greatest Show in the Galaxy*, which at 26 letters is the second longest *Doctor Who* story title (the full title of *The Massacre* has 30 letters, *The Silurians* 24)

48 In Chaucer's *Canterbury Tales*: respectively, the [Meddling] Monk; [Shockeye] the Cook; the [Captain] Knight; the [Richard] Franklin; the [Dr] Reeve[s], and the Miller [the description is given by Richard Mace in *The Visitation*]. Yes, okay, that was silly

49 And if you thought that was silly ... [a] "Jack [Ward, *The Mark of the Rani*] and Jill [Tarrant, *Death to the Daleks*] went up the hill to fetch a pail of water"; [b] "Doctor [Howard] Foster went to Gloucester in a shower of rain"; [c] "The Lion and the Unicorn were fighting for the crown"; [d)] "I do not like thee, Doctor Fell" [17th-century poem by Tom Brown; character in *The Green Death*]

50 [a] Mandragora; [b] [Aunt] Lavinia (*Titus Andronicus*); [c] Emilia Rumford (author of *Bronze Age Burials in Gloucestershire* shares her name with Iago's wife in *Othello*)

And you, er, may have noticed that we buggered up the final question by missing off the last few words. Sorry! Here it is again, in full, and we'll supply the answer next issue.

50d Supernaturally, who connects the dastardly goings-on in that same county with the visions of a Shakespearean title character?

IT'S THE ... SCORE

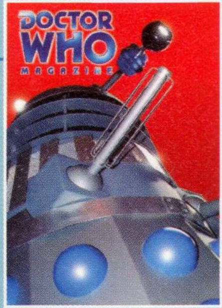
And now, our **Doctor Who** quote-o-meter will judge your true worth ...

10 OR LESS
Even a sponge has more life than I!

11-39
I find it difficult to identify with such primitive absurdities!

40 AND OVER
Take care. Your purity could easily become insufferable!

EDITOR'S **LETTER**



Hello! Welcome to page 6, the new home of my little editorials. You might *just* have noticed a few changes about the place this issue, and we very much hope they're to your liking. Lots of them have been driven by letters from you lot ("Please expand the letters page!" "Move *Gallifrey Guardian* to the front!" "Need more coverage of the DVDs!" "Give us free gifts!"), and the rest are down to us deciding that the magazine needed a bit of a spruce-up in time for *Doctor Who*'s 40th birthday.

It's a bit of a landmark for me, this issue, as it marks my first year of editorship – and 2002 really has been quite a year for **DW**M. Alan Barnes, Peri Godbold and Benjamin Cook have moved on to pastures new (well, to a greater or lesser extent ...), whilst Paul Burley and Conrad Westmaas have stepped into the breach and are going great guns (but don't tell them I said that or they might stop obeying me). We've also had a great response to our new range of *Special Editions* (yes, don't worry, we'll be covering all the Doctors – including McGann), so it's heartening to know that there's still an appetite for more **DW**M!

In the wider world of *Who*, we tragically lost John Nathan-Turner, *Doctor Who*'s longest-serving producer and a great friend to this magazine for many years. The first three Doctors were commemorated with special plaques at TV Centre, barely a week went by without some Tom, Dick or Timothy Spall being touted as the next Doctor, BBCi gave us e-books and webcasts, the DVDs went from strength to strength, TARDIS made it into the dictionary and even Kylie Minogue's stylist got in on the act, claiming our favourite show as a major influence on the antipodean popstrel's 2002 tour (on which topic, keep your collective eyes peeled for something rather marvellous later in the year ...)

> "2002 really has been quite a year for **DW**M, and for **Doctor Who** in general ..."

So what now, I hear you cry. Well, as we traipse into *Doctor Who*'s ruby anniversary year, the omens for the television series' eventual return have never looked so good. Tortuous rights issues aside, there seems to be a real desire in the upper echelons of the BBC for our favourite Time Lord to return. When that may be, and in what form, we still don't know, but barely a week has gone by this year without some *Doctor Who*-related story making it into Her Majesty's Press (oh, and we've a new column on page 5 celebrating that fact, by the way), so the interest is there.

So, gang, let's keep everything crossed for the best birthday present of all ...

Clay

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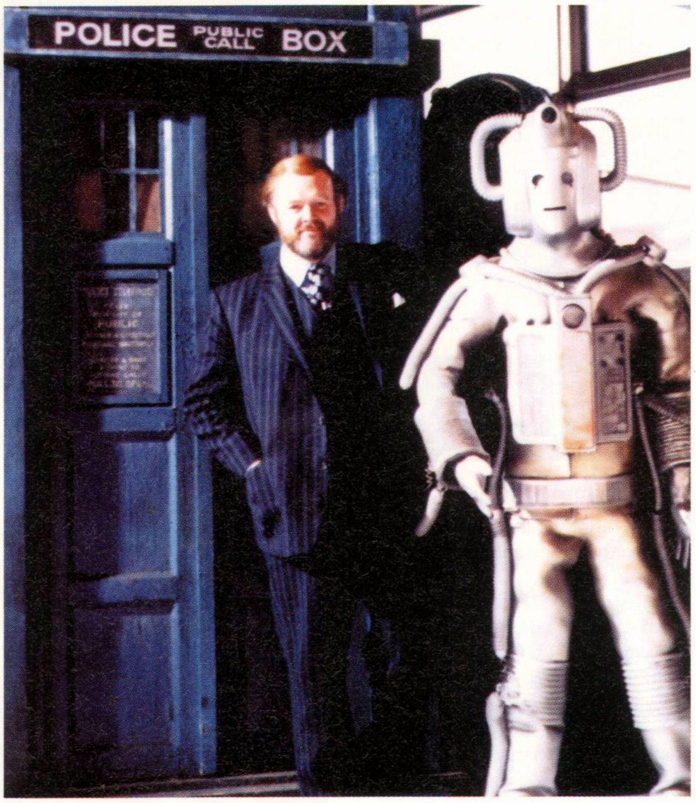


MILL AROUND?

This is probably a question for Andrew Pixley really, as it is his *Archive* features which have brought me to make this enquiry of you. Do any **DW**M readers know if there are existing clips of interviews from *Pebble Mill at One*, and if so where I could get them? You see my father was the late broadcaster Donny B Macleod, who interviewed several 'Doctors' in his time at Pebble Mill (Tom apparently wouldn't be interviewed by anyone else on the programme). He gets a name check from time to time in your magazine, in relation to certain stories; *Horror of Fang Rock* being the most recent. *Pebble Mill at One* went out live, I know, but I have certainly seen clips from other interviews on biographical programmes.

If your readers or any of the nice BBC folk could point me in the direction of any surviving clips I would be very, very grateful. It would be nice to show my daughters, who never knew their paternal grandfather, some strange collisions between him and their father's strange obsession with *Doctor Who*! On that subject, I enclose a photo of my father in front of the TARDIS, with his arm round a *Revenge*-style Cyberman (taken when interviewing Davison – the famous "like Tristan, but brave" interview). On showing this to one of my girls, she studied it for a moment then asked "Which one is your Dad?" Erm ...

I wish I had some amazing stories to tell regarding my father's Doctorly meetings; I'm sure *he* did, but I was quite young when he passed away and if there were any scandalous tales, he would have shielded them from me. He really liked Tom; I'm pretty sure he was his favourite. He even gets a name check in Peter Haining's *Key to Time* book, a proud moment for me as I was in Birmingham on a visit when I bought my copy. He thought it was pretty cool too.

I know you're not normally in the business of plundering TV archives, but as it's my first letter to **DW**M in 23 years I wondered if you might make an exception? I'd be hugely grateful for any help you can give me.

KEVIN MACLEOD
DUNFERMLINE, FIFE

If any readers can help Kevin out, please contact us and we'll pass the information on.

BACKLASH OF THE TITANS

Chris Winwood writes about the Peter Davison backlash (Isn't it about time?

His Doctor is as beige as his costume ...) But what of the anti-Adric/Matthew Waterhouse campaign, so viciously orchestrated by the majority of (okay, *all*) fans? Am I really the only fanboy to appreciate this quaint TARDIS heart-throb? I'd dearly love to know what either the actor or his character have done to deserve such derision. Even Bonnie Langford is more beloved! Have I missed some unforgivable incident during those late teenage years when fans temporarily drift away? Am I just missing it altogether? Enlighten me somebody – please! The loathing for the poor boy exceeds even the worst excesses of the 1980s anti-JN-T frenzy!

Z J J WALSH
VIA E-MAIL

But hark! Is that the sound of a 1980s-style anti-JN-T frenzy we hear ...?

You cannot be serious!!! *Twelve* pages plus a front cover devoted to *Dimensions in Time*? I recall reading about this little piece of rubbish in the pages of DWB where they reported the news that, rather than furnish us with some new 'proper' *Doctor Who*, they had instead commissioned what can only be described as a 'skit'. To make matters worse, they had wheeled back JN-T to produce it when most of fandom at the time felt that his tenure had run its course. It was almost as if, not content with the insulting insertion of the *Who* fan in *The Greatest Show in the Galaxy*, they had to regale us with Grant, Phil, Pauline, Kathy and co from the Queen Vic entering the *Doctor Who* universe. Sorry, but I usually enjoy the *Archive* and it's one of the reasons why (at the age of 41!) I still buy **DW**M, but for me this feature was a waste of space. What next – *The Curse of Fatal Death?*

STEVE TRUMP
VIA E-MAIL

Don't be silly – it's Full Circle next. *The Curse of Fatal Death* is the month after!

STITCHES IN TIME

Thank you, thank you, thank you! I've just finished with **DW**M 324 and just needed to say thanks for making me laugh soooooo much! *The Susan Diaries* are hilarious!!! (I can't stop giggling even now!) The *Time Team*'s Chuckle Brothers skit had me in stitches. I couldn't speak for about five minutes! Oh, and then there was Colin Baker's Brian Blessed anecdote ... So thank you – you have made the tedium of job-hunting just that bit easier!

PETER WOOD
VIA E-MAIL

MORE OR LESS CIVIL

First it was 'Rad vs Trad', now it's full-blown Civil War! What both Andrews (*Timelines* **DW**M 322/324) don't seem to grasp is that there never has been, *any* consensus of opinion among *Doctor Who* fans. We only exist to disagree. For example, I love *Revenge of the Cybermen*, Anthony Ainley's Master and Season Twenty-Four. However, I wouldn't expect anyone else to embrace them as 'classics'. By the same token, I don't like other people deciding that I should hold, say, *Pyramids of Mars* in high regard (I don't, by the way). Remember, terms like 'dross' and 'cream' are exclusive and subjective. Still, all this debate is fuel for my PhD thesis. Don't stop!

STEVEN DUCKWORTH
VIA E-MAIL

WHO'S COUNTING?

Alden Bates [*Timelines* **DW**M 324] has nothing to fear. The original series of *Star Trek* only ran three years. Every subsequent series is a spin-off – *Next Generation*, *DS9*, etc, all have 'based on *Star Trek*' in the credits. So *Doctor Who* is still the longest-running SF series, while *Star Trek* is the longest-running SF 'franchise'.

CAMERON MASON
VIA E-MAIL

I feel I must point out to Alden Bates that the longevity record he's worrying about is safe and well, since *Star Trek* is a franchise of different series and spin-offs (one of which doesn't even have *Star Trek* in the title) and *Doctor Who* is all one series. Were we to accept his broader definition, however, *Doctor Who* lost a while ago in terms of screen time to all the *Star Trek* series as well as the US cable comedy/SF/commentary series *Mystery Science Theater 3000* which racked up 176 two-hour (92-97 minutes w/o commercials) national episodes in its ten-year run. And then there's ABC's Gothic horror/sometime SF soap opera *Dark Shadows* from 1966-71 that racked up 1225 half-hour episodes (which exceeds *Star Trek*'s time total), and there's probably a few other examples on top of these. By the standard definitions though, *Doctor Who*'s record is safe and well.

STEVE MANFRED
RIVER FALLS, USA

SUITS WHO, SIR

... and on Saturday, I went to see the new *Harry Potter* movie and, watching Mark Williams play Mr Weasley, I suddenly realised what a great Doctor Who he would be ... Which was nice.

DANIEL KNIGHT
VIA E-MAIL

Great news that Paul McGann and Big Finish are to complete *Shada*. To make Big Finish's 40 anniversary plans complete, can we finally have a Tom Baker play? How about they persaude Adrian Riglesforth to update his *Dark Dimension* script for audio with its older Fourth Doctor. Anyone else agree?

'THE CREATURE'
VIA E-MAIL

I presume that I am not the only *Doctor Who*/Big Finish devotee who has contacted you to express their disappointment regarding the release of *Real Time*. I had hoped that this story could have been made available on both the audio and DVD formats, thereby allowing the excellent illustrations by Lee Sullivan to be utilised. I am sure I would not be the only *Doctor Who* fan who would be willing to pay the extra to own such a release. I can but hope that the next BBCi/Big Finish production, *Shada*, could be considered as a possible dual audio/DVD release. I wish people would remember that not everyone has internet access at home or work, and that some of us are too tight to pay £14.99 for the internet, and use a internet café! Please have a word with the Big Finish gang, and ask them for semi-illustrated DVDs – *please!*

CHRISTOPHER LOFTUS
BIRMINGHAM

TOP CAT

I presume there won't be a 'Favourite Interview' section in the **DW**M Poll this year, as the quality and depth of the Colin Baker interview bring the words 'one', 'horse' and 'race' to mind. I think all the other interviews will be battling for second place.

DAVID CARMICHAEL
VIA E-MAIL

Battle commences on page 35 ...

WE ALSO HEARD FROM ...

Chris Schmidt ("The December 2002 issue of *Keyboard* Magazine reports that Music Control Audio Services of Staffs have acquired the BBC Radiophonic Workshop synthesiser used in *Doctor Who*. They are restoring it, and its progress can be monitored at *www.musiccontrol.co.uk*") **Andrew Smith** ("Could you print the address for returning *Dr Who and the Daleks* DVDs to Warner?") Faulty discs should be returned (without packaging or the *Daleks – Invasion Earth 2150 AD* disc), to: Steven Hill, Warner Home Video, Warner House, 98 Theobald's Road, London WC1X 8WB. Remember to include your return address!

COMING IN **DW**M 327

KINDA SURPRISE!

At last! Proof that Kate Bush didn't create the Mara, as finally – after 20 years of searching – **DW**M catches up with **Doctor Who**'s most reclusive writer, **Christopher Bailey**!

SHOCK, HORROR! "And cut it ... now!" **DW**M investigates censor sensibilities as we run some of the Doctor's more violent encounters past a modernday moral watchdog!

GENE MARSH! Full Circle gets the **Archive** treatment as we visit E-Space to encounter spiders, Deciders and teenage outsiders!

SIX FIVE SPECIAL! It's cricket whites versus true colours as zeitgeist-meister Gareth Roberts turns up the contrast on Doctors Five and Six in the third part of **Guess Who?**

PLUS! All hell breaks loose for our fearless foursome as The Time Team unleash **The Dæmons**! Sorvad has all the latest news, fresh from the **Space-Time Telegraph**! There's a whole horde of trouble for the Doctor and Izzy as **Oblivion** continues. Plus all your usual favourites!

That's **DW**M 327, on sale **6 February** from WHSmith and all good newsagents!

COMING **UP...**

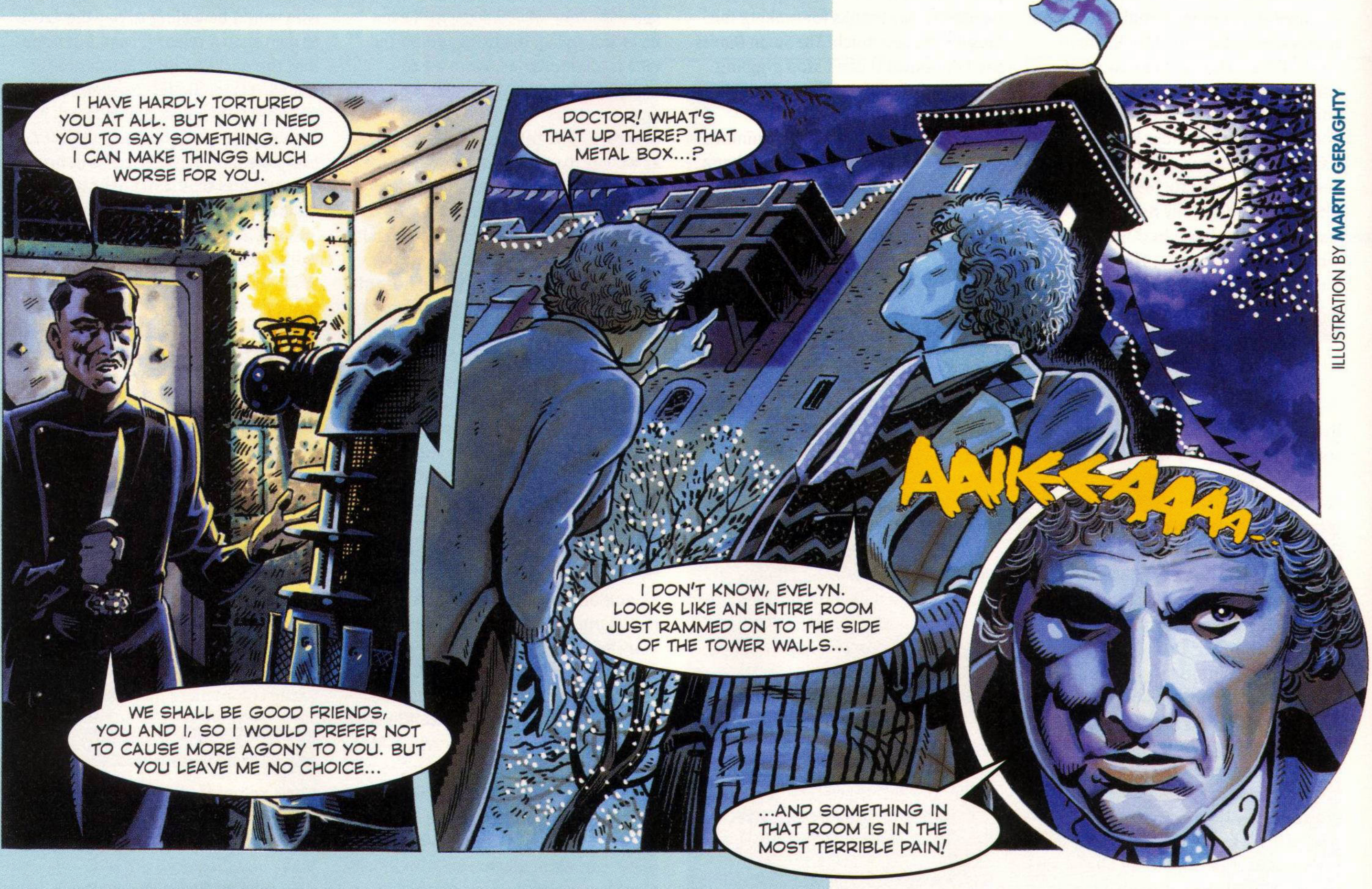
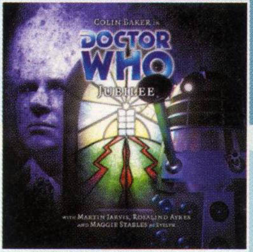

I HAVE HARDLY TORTURED YOU AT ALL. BUT NOW I NEED YOU TO SAY SOMETHING. AND I CAN MAKE THINGS MUCH WORSE FOR YOU.
WE SHALL BE GOOD FRIENDS, YOU AND I, SO I WOULD PREFER NOT TO CAUSE MORE AGONY TO YOU. BUT YOU LEAVE ME NO CHOICE...
DOCTOR! WHAT'S THAT UP THERE? THAT METAL BOX...?
I DON'T KNOW, EVELYN. LOOKS LIKE AN ENTIRE ROOM JUST RAMMED ON TO THE SIDE OF THE TOWER WALLS...
AAIIEEAAAA...
...AND SOMETHING IN THAT ROOM IS IN THE MOST TERRIBLE PAIN!

ILLUSTRATION BY **MARTIN GERAGHTY**

JUBILEE

AN AUDIO DRAMA BY **ROBERT SHEARMAN** PREVIEW BY **MARK WYMAN**


COLIN BAKER IN
DOCTOR WHO
JUBILEE
WITH MARTIN JARVIS, ROSALIND AYRES AND MAGGIE STABLES AS EVELYN

RELEASED JANUARY 2003

Featuring The Sixth Doctor and Evelyn

Enemies Not as obvious as it seems ...

Setting London and Westminster, 2003. Or is it 1903? Or both?

You'll like this if you like ... Evelyn Smythe's profession; meta-fiction; Sarah Jane's reaction in *Robot*; the opening to *Remembrance of the Daleks* ...

Listen out for An unexpected death ...

The Doctor Colin Baker
Evelyn Smythe Maggie Stables
Rochester Martin Jarvis
Miriam Rosalind Ayres
Farrow Steven Elder
Lamb Kai Simmons
TV Presenters Jane Goddard, Robert Shearman
Movie Stars Jack Galagher, Georgina Carter
Dalek Voices Nicholas Briggs

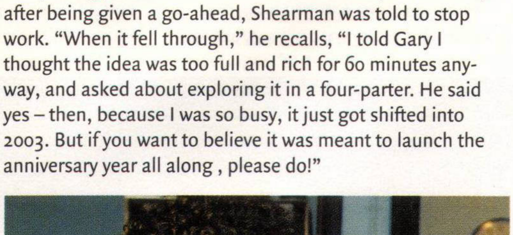
Music Nicholas Briggs
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Directors Nicholas Briggs & Robert Shearman

As the Doctor and Evelyn debate the merits of history, the TARDIS lands within a very historical building. It's the Tower of London, which they've been inside before (see *Doctor Who and the Marian Conspiracy*). But are they in 1903 or 2003? Why is the TARDIS so reluctant to stabilise? And why does the Doctor collapse, sounds of battle ringing in his ears?

Nigel Rochester governs this England, with his obedient consort Miriam. He is President-for-Life of a harsh Empire, and tomorrow they celebrate that Empire's centenary: a jubilee with coloured bunting ... and a public execution. Only a race deploying time technology – like the Daleks – could cause such an aberration in history. But where are the Daleks now? And with both the Doctor and the Daleks used as propaganda tools, who will lose their head at Traitors' Gate?

Dragging this story's author and co-director Robert Shearman aside during the September 2002 recording, **DWM** wondered: why would a *Doctor Who* story be titled *Jubilee*? Perhaps, because it's the first drama release in the fortieth anniversary year? Sadly, this convenient theory cuts no ice with the acclaimed writer. "*Jubilee* was actually asked for an awfully long time ago," explains Shearman. "Gary Russell [Big Finish's co-producer] called me and said 'How about a Dalek story?' Just like that, really!" It was indeed some time back, as originally, *Jubilee* was mooted for webcasting by BBCi. The BBC Cult team was considering whether to do a Dalek story and Russell approached Shearman with the suggestion. As then conceived, *Jubilee* was a 60-minute drama that could have launched an arc of stories.

Shortly afterwards, confirmation came that BBCi would be completing production of *Death Comes To Time*, so three days after being given a go-ahead, Shearman was told to stop work. "When it fell through," he recalls, "I told Gary I thought the idea was too full and rich for 60 minutes anyway, and asked about exploring it in a four-parter. He said yes – then, because I was so busy, it just got shifted into 2003. But if you want to believe it was meant to launch the anniversary year all along , please do!"

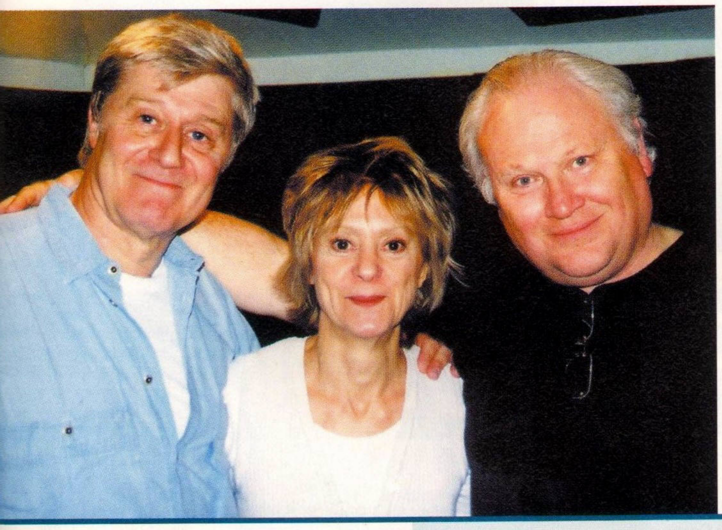

BIG FINISH
DOCTOR WHO

> "THIS IS MY FIRST AUDIO WRITTEN WITH A SENSE OF ANGRY PURPOSE"
>
> Robert Shearman on **Jubilee**'s theme of revisionist history

Presumably, there were major changes in creating a four-part story from the 60-minute version? "I had to widen the scope, which I did happily," confirms Shearman. "So I ended up not with a claustrophobic story about terror, but one about 'what if the twentieth century's entire culture had been different?'"

The result: a story set in a parallel contemporary England, with a specifically English empire. "Yes, English rather than British," nods Shearman. "Being asked to write a Dalek story, I started thinking 'What was Terry Nation's purpose in creating the Daleks in 1963?' Making an allegory of the Nazis, fine: but how do we see the Nazis in 2003? They've become comic-book stereotype villains from *Indiana Jones* movies, and sitcoms like *'Allo 'Allo*," Shearman argues. "Meanwhile the Daleks appear in KitKat ads, and as comic guests on *The Generation Game*. The Daleks were meant as this great metaphor for evil – so isn't it a dangerous stance, making them seem quite funny? If that shift in perception is so marked, 40 years on, maybe there was mileage in that ..."

So in *Jubilee*, Shearman wanted to see the effect their evil might have? "Yes, by creating a culture where Daleks were just figures of fun, contrasted with what they really stood for." He concedes that he's expecting "some mild horror at what might seem a complete send-up of the Daleks, but I'm hoping it's clear that they're a real threat." *Jubilee* certainly goes to some dark places ... "I've written black comedy before, but this is my first *Doctor Who* play done with a sense of angry purpose. It's all about revisionist history." Shearman says it was a happy accident to be writing for a Doctor with an historian for a companion. "I was thrilled to write for Colin Baker and Maggie Stables. Evelyn, a character who's intelligent and questioning, is one of the best things about Big Finish. Unlike most companions, she can empathise and argue on an intellectual level with anyone."



"I WROTE THE SCRIPT WITH MARTIN JARVIS AND ROS AYRES IN MIND"

Robert Shearman on the casting of **Jubilee**

Shearman has taken some liberties with structure here: were all his ideas accepted, or did the producers ever say 'Rob, don't be so silly'? "Well, my ideas got bolder and sillier during the year it spent in gestation. I mentioned a couple of things to Gary out of context, and he said 'No, no, you can't!'. So I decided that if he saw the context, he'd see how they were supposed to work. It's a testament to how trusting Big Finish are that he said 'Just go away and do it – you have the licence to try ...'"

Co-producer Jason Haigh-Ellery joins us to observe: "I think if what Rob was doing had been in a writer's first script, we would have been more concerned. But what Rob's experimented with before has worked really well – handling the penguin magnificently in *The Holy Terror*, for example. So with this script, it was easier to say 'Yeah, that'll work out' ..."

For *Jubilee*, Shearman and Nick Briggs are working jointly in the studio. "Nick invited me to co-direct on this one", explains Shearman. "Since the Daleks' role is quite heavy, Nick was keen not to do their voices in the normal way." The normal waty being to use stand-in voices in studio, with Briggs adding the real voices later. "Nick felt it'd be silly to have big confrontations done in post-production, and wanted to record them here. But then, for about half the script he's in the recording booth, not the control room." Also, as ever, Briggs was throwing himself wholeheartedly into 'Dalek acting': by the end of the recording day, he was exhausted. Hence the solution: "Nick knew that I'm a theatre director, so asked me to step in. He's been very enthusiastic ..."

Having been apprehensive about his producers' reactions, Shearman confesses "I wasn't sure until I finished writing *Jubilee* whether I would like it. I wrote some of it while working with Martin Jarvis in Los Angeles, then continued it around some television work – including an episode of BBC1's *Born and Bred* – which came about through doing Big Finish! I've been doing theatre for years, with some radio work, then suddenly started getting TV offers because there are *Doctor Who* fans around the BBC who'd heard my stories!"

So *Jubilee* was only completed the month before going into studio. Why was it rushed into production? "Because Martin Jarvis and Ros Ayres have a very limited availability in England." Ah, the guest stars: how did Shearman get that couple (they're married, as well as acting, producing and directing together) involved? "I was flying off to Los Angeles for a week's work on my Radio 4 play *Inappropriate Behaviour* which they were recording there. Gary had half-jokingly said 'See if you can get them to be in *Jubilee*!' But it was just the three of us in the studio, and they were so relaxed and unprecious that I said, conversationally, 'I don't know how you'd feel about doing my *Doctor Who*?' and they said 'Yes, great!' So I wrote this script with Martin and Ros in mind They only have a two-week window, so here we are!"

"And I'm delighted to be here" says Rosalind Ayres. Was she ever approached about being in the TV series, like her husband? "Sadly, no," she says, assuring us: "I did watch it religiously. The programme has the most remarkably loyal following. Martin gets lots of letters from people – mostly about *Vengeance on Varos*, which was very powerful". The material here isn't too far from the satirical slant of *Varos*, so how did Ayres react to *Jubilee*? "I thought it was fascinating. I admire Robert Shearman's writing: he's very witty, while raising interesting questions about dual personalities. There are good and bad sides to most people, and as an actor it's always fascinating to play the bad side ..." she says, affecting an evil cackle. What about Ayres' response to Miriam? "I think she illustrates a problem that still exists despite the work of feminists: women often need a dual approach to life, especially if they're potentially in some position of power. Miriam embodies that difficulty."

While having Martin Jarvis in a Sixth Doctor story is no novelty, Colin Baker reveals that he and Jarvis go way back. "I've worked with Martin probably more than with anyone else in my career" observes Baker. "First, in 1970, we did a play called *Everyman*. Then there was *Hamlet* 30 years ago, when he met Ros! She was playing Ophelia, he was Hamlet, and I was Laertes. I was footloose and fancy-free then, and I thought Ros Ayres was rather nice. So I foolishly believed I was the one chatting her up, and that Martin was getting in my way – little did I know that the reverse was true!"

Shearman's début Big Finish story, *The Holy Terror*, helped change some perceptions about the Sixth Doctor. So was Colin pleased to have another Shearman script? "Delighted! He's a very intelligent writer. There's stuff in here about the way we behave, the way we demonise other cultures, the nature of our country, even, It's very topical. But it's a different sort of jubilee in a different kind of England for the Doctor. He's metaphorically – or perhaps, metaphysically, torn apart ..."

Martin Jarvis is interviewed on page 43

TIME-PATH INDICATOR

JANUARY

SUNDAY 12

TV Doctor Who: Remembrance of the Daleks by Ben Aaronovitch [Seventh & Ace] UK Gold

SATURDAY 18

TV Doctor Who: The Happiness Patrol by Graeme Curry [Seventh & Ace] UK Gold

SUNDAY 19

TV Doctor Who: Silver Nemesis by Kevin Clarke [Seventh & Ace] UK Gold

SATURDAY 25

TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh & Ace] UK Gold

SUNDAY 26

TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh & Ace] UK Gold

FRIDAY 31

Novella Doctor Who: Rip Tide by Louise Cooper [Eighth Doctor] *Telos £10/£25*

Novel Doctor Who: Fear of the Dark by Trevor Baxendale [Fifth Doctor, Tegan & Nyssa] *BBC Books*

ALSO THIS MONTH

Audio Drama Doctor Who: Dalek Empire II: Dalek War – Chapter One by Nick Briggs *Big Finish £9.99*

FEBRUARY

SATURDAY 1

TV Doctor Who: Ghost Light by Marc Platt [Seventh & Ace] UK Gold

SUNDAY 2

TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh & Ace] UK Gold

THURSDAY 6

DWM Issue 327 on sale *Panini Comics*

SATURDAY 8

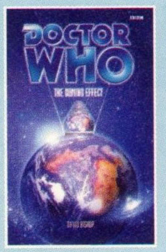
TV Doctor Who: Survival by Rona Munro [Seventh Doctor & Ace] UK Gold

MONDAY 17

DVD Doctor Who: The Seeds of Death by Brian Hayles [Second Doctor, Jamie & Zoe] *BBC Video*

Video Doctor Who: The Mutants by Bob Baker & Dave Martin [Third Doctor & Jo] *BBC Video*

ALSO THIS MONTH



Novel Doctor Who: The Domino Effect by David Bishop [Eighth Doctor] *BBC Books*

Soundtrack Doctor Who: The Space Pirates by Robert Holmes [Second Doctor, Jamie & Zoe] *BBC Radio Collection*

Audio Drama Doctor Who: Nekromanteia by Austen Atkinson [Fifth Doctor, Peri & Erimem] *Big Finish*

Audio Drama Doctor Who: Dalek Empire II: Dalek War – Chapter Two by Nick Briggs *Big Finish £9.99*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

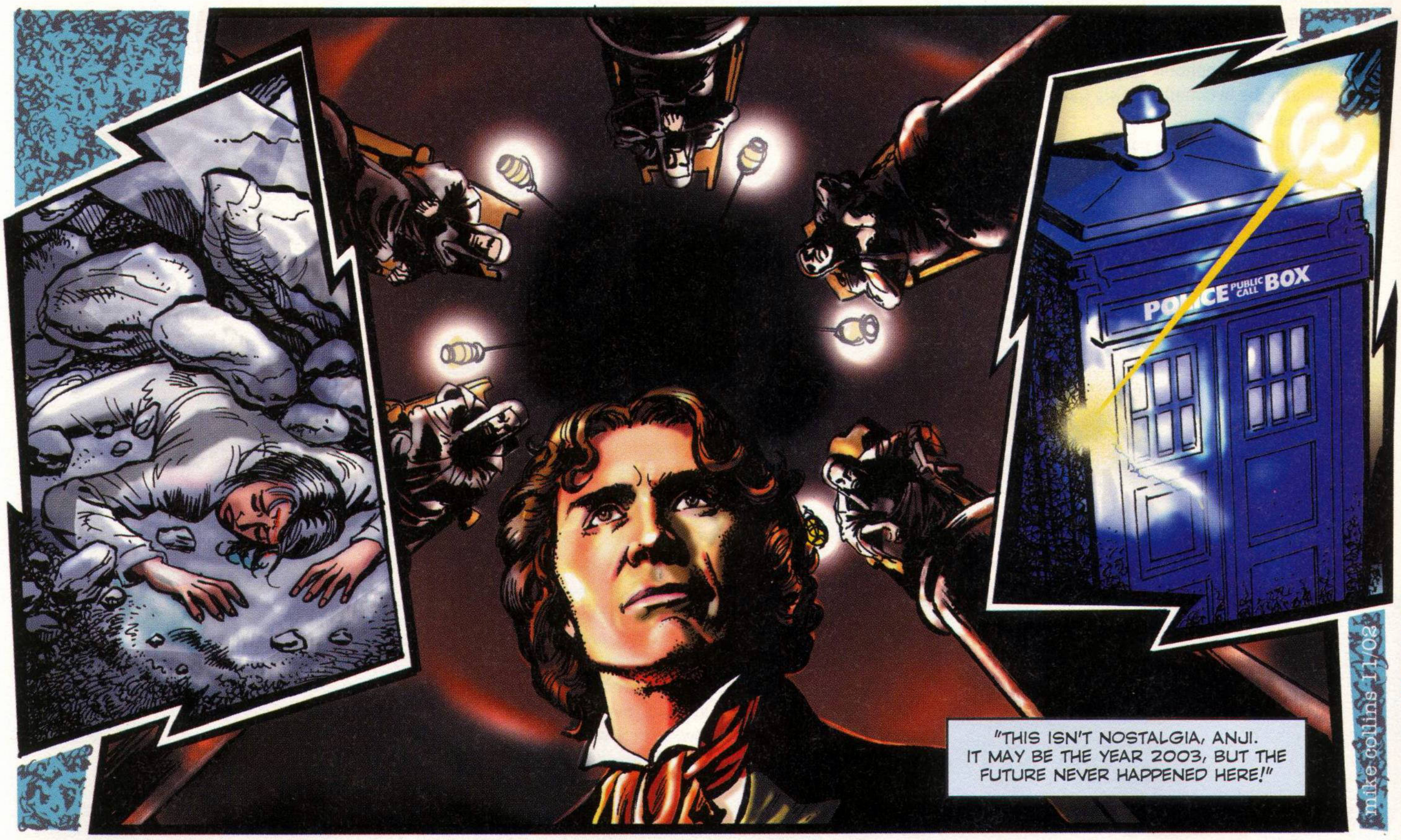
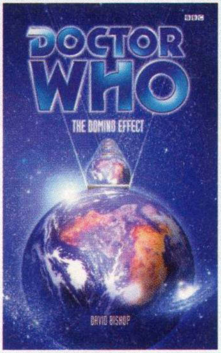

"THIS ISN'T NOSTALGIA, ANJI.
IT MAY BE THE YEAR 2003, BUT THE
FUTURE NEVER HAPPENED HERE!"
POLICE PUBLIC CALL BOX
mike collins 11/02

ILLUSTRATION BY **MIKE COLLINS**

THE DOMINO EFFECT

A NOVEL BY **DAVID BISHOP** PREVIEW BY **DAVID DARLINGTON**



PUBLISHED FEBRUARY 2003
Featuring The Eighth Doctor, Fitz and Anji
Enemies Guess ...
Setting Edinburgh and London – albeit not quite the ones you may be used to ...
You'll like this if you like *Inferno*, *Timewyrm: Exodus*

This is one book that's been waiting around for a while ... "I was commissioned to write *The Domino Effect* before the cutback in the book schedule," says returning author David Bishop. "Indeed, I was halfway through my first draft when that happened. It was demotivating to discover my book was being delayed by three months, as it meant it would not be on sale until a year after I finished the first draft. But I told myself to get over it and get back to work!"

"I wrote the first draft of *Amorality Tale* in July 2001," Bishop continues, "and then pitched Justin [Richards, range consultant] an idea I'd been mulling over since 1996. Rebecca Levene, the editor at Virgin Books when they had the *Doctor Who* licence, had told me she liked the central conceit but that I needed to have a story to go around it. Bex was annoyingly good at pointing out such things. So I put the idea in the back of my brain, where it festered for five years.

"When I pulled it out for a fresh look, I found it dovetailed neatly into the arc Justin and the other writers were building. It was a happy coincidence for me, but one I engineered for my own evil purposes. Not to say I actually travelled back in time and whispered the idea in Justin's mother's ear during pregnancy. That would be silly and a massive waste of taxpayers' money. Sorry, did I say taxpayers' money? Just ignore that last bit. Official Secrets Act and all that. I'm still sorting out all the D-notices left from *Who Killed Kennedy*. I've been using them as loft insulation." I so wish I could believe all this ... "So after a quick spit and polish," continues Bishop, "and the addition of a story, Justin was persuaded to recommend *The Domino Effect* for commissioning." Simple as that? "Yes."

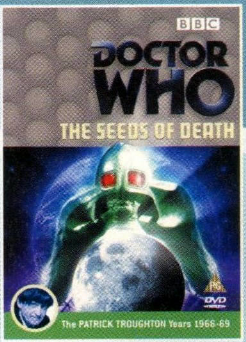
Has fitting in with an 'arc' plot meant a change of approach or writing style? "It was a different challenge to *Amorality Tale* – it meant consultation with the authors writing books either side of me, Simon Messingham and Nick Walters, and especially with Justin over *Time Zero*. I think Simon, Justin and I all finished the first drafts of our novels on the same week! And Justin asked me to incorporate some items in *The Domino Effect* that pay off in later novels, and that worked quite well – they act as little red herrings."

Doesn't Bishop perhaps find that being part of a thematic arc such as this takes away some of the surprise on the part of the reader as to the nature of the threat to be faced? "Readers will know from the back of the book what's going on before the TARDIS crew does. But that's just as true of TV stories like *Planet of the Daleks*. It shouldn't be a surprise to the viewer when the Daleks are revealed at the cliffhanger. The surprises spring from what comes next. Hopefully!"

The Domino Effect thus seems to epitomise the 'our universe, but not as we know it' resonances to which readers are becoming accustomed – being set mainly in Edinburgh and partly in London, two cities familiar to many, but which are recognisable here only in a physical – or even topographical – sense. The settings themselves, though, do seem to continue a trait of Bishop's: "*Amorality Tale* was set in Shoreditch where I formerly worked. *The Domino Effect* is set in Edinburgh, near where I now live, circa 2003, although it's a different Edinburgh to the city the TARDIS crew expects to see. Having visited the city often, I felt it had a lot of potential as a setting."

And will he move back through his own roots and one day set a story in his homeland? "A novel set in New Zealand?" Bishop muses. "I'd like to, but only if I can think of a story that justifies the setting ..."

"THIS STORY HAS BEEN FESTERING IN MY BRAIN FOR FIVE YEARS NOW"
David Bishop on **The Domino Effect**'s long gestation



THE SEEDS OF DEATH

A DVD STARRING **PATRICK TROUGHTON** PREVIEW BY **DAVID DARLINGTON**

RELEASED FEBRUARY 2003
Featuring The Second Doctor, Jamie and Zoe
Enemies The Ice Warriors
DVD Extras
- *Sssowing the Ssseedsss* documentary
- Audio commentary from Frazer Hines, Wendy Padbury, Terrance Dicks and Michael Ferguson
- New Zealand-censor clips from *The Web of Fear* and *The Wheel in Space*
- *The Last Dalek*: behind the scenes visual effects footage from *Evil of the Daleks*
- TARDIS-Cam #6
- Photo Gallery
- Production Notes
- "Easter Eggs"

The first BBC DVD for *Doctor Who*'s 40th anniversary year is a tale familiar to those who recall the infancy of VHS. *The Seeds of Death*, however, breaks new ground in being the first six-part story released in the UK. And, as DVD content producer Steve Roberts insists, "although it has been released on video, that was as a compilation – it deserves to be seen episodically!"

If you think you know *Seeds* from that 1985 vintage VHS, think again; this release is almost unrecognisable from that hacked-together fuzz-fest. "A lesson we learned early on," Roberts continues, "was not to take previous BBC Video releases to be any indication of the state of the masters! BBC Video would use whatever copies the archive could supply – which may have been scratched or overexposed – even though a pristine copy was sitting in the same archive."

"The *Seeds* DVD has been transferred with consummate skill by Jonathan Wood," adds Roberts' colleague Peter Finklestone, "so even without further work, people would have been stunned by the improvement over the VHS release." Finklestone is the man behind VidFIRE, the 'video-ising' process which has changed the way we view 1960s *Doctor Who* since *Planet of Giants*' VHS release. Impressed with *The Aztecs*? Well prepare to be taken aback yet again, since *Seeds*' telerecordings come from a 625-line transmission and the results are even more remarkable. The soundtrack has also benefited from expert treatment, at the hands of Mark Ayres. "The usual clean-up processes were applied," says Ayres, "but also, music and effects cut in and out unnaturally, simply due to the way the original programmes were edited. I've smoothed these out to make the whole thing flow better. An obvious example would be T-Mat; the cut when the actor was made to appear or disappear was rather obvious given the sound edit – smoothing the sound helps to 'sell' the visual effect."

These enhancements are all the more remarkable when one considers that it wasn't previously thought possible to fit a six-part story, plus extras, onto a single disc in acceptable quality. Has DVD compression technology moved on so fast? Partly, says Steve Roberts, but "after a dozen or so releases, we're more confident about what can be done. Plus, with *Seeds*, no colour information needs to be stored."

Mention of extra features naturally brings us to consider the wealth of specially-shot material incorporated on this disc. "Alan Bennion retired from acting several years ago, and was uncertain whether he wanted to be interviewed," admits Finklestone, who handled the *Sssowing the Ssseedsss* documentary. "He felt his memory was vague, but in the event he remembered a great deal. Sonny Caldinez spends much of his time in Spain, so we were fortunate that our shooting dates coincided with one of his visits to the UK."

More surprisingly, there are comments from original Ice Warrior Bernard Bresslaw, who died many years ago. "These come from the same source as the Christopher Gable piece on the *Androzani* DVD," says Finklestone, "a 1985 convention to which Bernard sent a cassette on which he'd recorded some memories of *Doctor Who*. Although Bernard was not in *Seeds*, it seemed appropriate to use the material here."

Some of the cast and crew provide a commentary track; however, in a change of policy, not all are present for the duration of the story. "The best commentaries have a mix of both artistes and production team," says Roberts, "and this story was made 35 years ago, so memories are bound to be a bit hazy. Mixing and matching commentators across episodes enabled us to target people at the most apposite episodes. It was very successful, and definitely something we will be pursuing in future."

"MIXING OUR COMMENTATORS ACROSS EPISODES PROVED VERY SUCCESSFUL"

Steve Roberts on **The Seeds of Death**'s mix and match commentary track

DOCTOR WHO
Power Plant
Specs appeal!
Tatty! Vacant?

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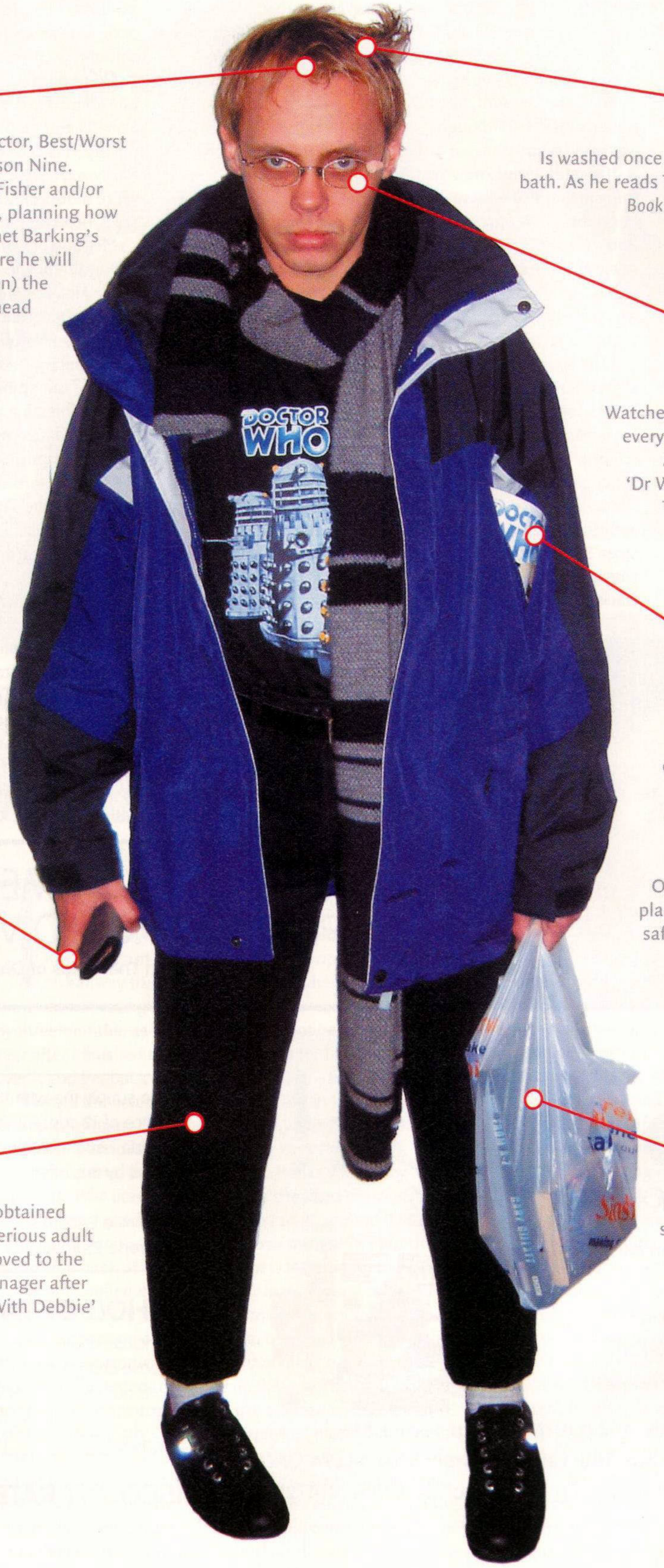
Please contact your society for details on how you can receive special discounts to **DWM**.

BRAIN

A rigid set of lists. Best/Worst Doctor, Best/Worst Monster, Best/Worst story of Season Nine. Sex drive activated only by India Fisher and/or Matthew Waterhouse. Right now, planning how to get the best pitch for 10th Planet Barking's next Belinda Mayne signing, where he will ask her to sign (in silver space pen) the tiny gap above Sally Thomsett's head on the sleeve of *Doctor In Distress*. Beliefs: All *Doctor Who* is brilliant. Mummy will never die.

HAIR

Is washed once a week. By his mother. In the bath. As he reads *The Second Doctor Who Monster Book* in a wipe-clean plastic cover.



EYES

Watches four episodes of *Doctor Who* every day, and seven at weekends. Angry stare directed at use of 'Dr Who' abbreviation on spine of *The Mutants* novelisation, and incorrect font on spine of *Vengeance on Varos* VHS cassette.

WALLET

Has set up direct debits to BBC Worldwide, Product Enterprise, Big Finish and the Stamp Centre. Owns all the *New Adventures* but has never read one.

DWM

Has four copies.
One for reading (with tongs).
One for for cutting up and adding photos to scrapbook.
One hermetically sealed in a laminated folder.
One taken down to -150°C and placed in cryogenic chamber for safe-keeping. "Until it is safe to return to Earth!" he jokes.

SCARS

From horrific bullying at school, obtained after claiming *Doctor Who* was a serious adult drama series, and from being shoved to the ground by Deborah Watling's manager after following her home from 'A Day With Debbie' in Peterborough.

BLACK LIST

Has been working on this list since 1990. It includes almost every other fan he's ever met as "they don't take it seriously enough."

ANATOMY OF A FAN

Fig 1. Clichéd 'Sad' Fan

THE FAN GENE

PART ONE: DEFINING THE INDEFINABLE

Trying to find two **Doctor Who** fans the same is like trying to find Episode 4 of **The Tenth Planet** in a Woolworth's bargain bin. So what is it that draws such a diverse group of people to a simple TV show? In the first of a three-part investigation, **Gary Gillatt** searches for the essential truth at the heart of all things fannish. Good luck to him, we say ...

"What I want to know is this... Why has there never been a *Doctor Who* companion called Justine?"

A complete stranger has just sat down between me and my friend Steve, and without introduction, asked this question. I'm not sure I quite understand what his point is. As it turns out, it doesn't really matter.

"I mean. What I mean is. I mean ..." The man is stammering and there's no eye contact. But that's fine, because I often stammer and don't make eye contact. "I mean, lots of companions have girl's names that are shortened to boy's names. Like Josephine Grant becomes Jo Grant, and that's a boy's name. Bernice which becomes Benny, and that's a boy's name. Or Charlotte Pollard, who gets called Charley, and that's a boy's name."

Steve, who is less indulgent of strangers, offers: "And, of course, Romanadvoratrelundar, which is shortened to Fr–"

"But the thing about the name Justine," my new acquaintance doggedly continues, "Is that it can't be shortened to a boy's name, can it?"

"Justin," says Steve simply.

"NO!" screams our friend, his body visibly tensing for flight. "Not Justin. *Justine*. Justine is a girl's name. Not Justin. You have Justin Richards who does the books and he's not a girl. Justine never gets shortened to Justin." He reaches into a carrier bag. "Do you know that there's never been a *Doctor Who* character called Justine?" he says.

I struggle to stop my mind from racing through its neatly ordered and annotated set of cast lists. Something deep inside of me wants to prove to this stranger that I know more about *Doctor Who* than he does. "Are you certain?" I ask. "Surely there's..."

But he's found what he wanted in his bag. It's a book used by parents for choosing a name for their baby. One page has a corner folded down and is covered in fingerprints. "Do you know what the name Justine means?" he asks.

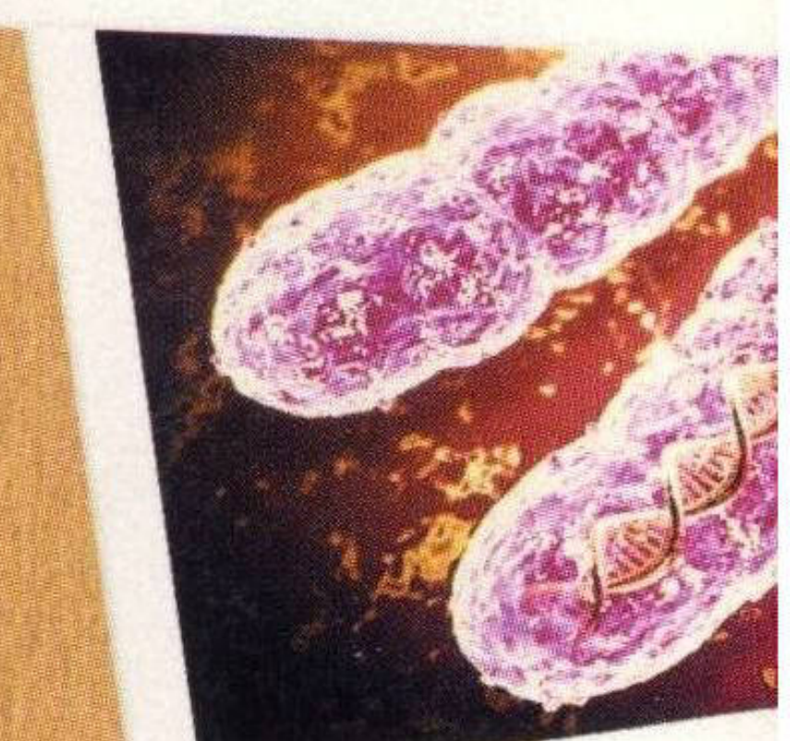
"No," I reply, struggling to think of something to say that will forestall the impending recitation. "But look, why is the name Justine so important to you?"

The little book snaps shut and vanishes back into the plastic bag. The Justine Man looks me straight in the eye for a second – a chilling look of diamond-hard hatred – then leaps up and runs at full tilt out of the hotel bar.

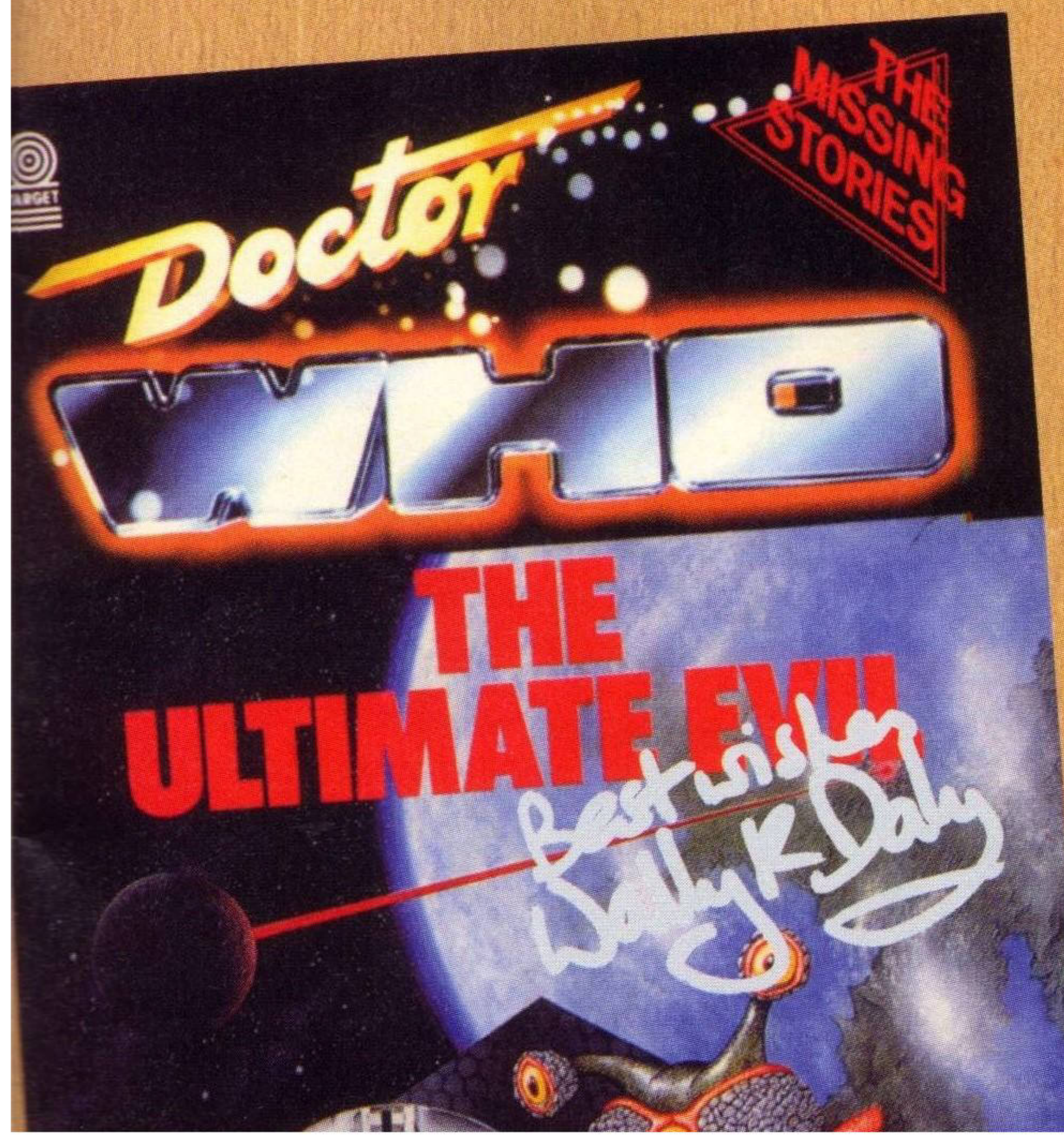
"Lord," hisses Steve, "I'd forgotten what conventions can be like. Did he even say 'excuse me' or anything?"

"No," I reply, looking over at the exit from the bar, where the door is still flapping from the Justine Man's hasty withdrawal. "But listen ... Can you think of anyone called Justine in *Doctor Who*?` That's really bugging me now."

"That's because you're not normal," says Steve.



"AS FANS, WE'RE ALWAYS TRYING TO IDENTIFY SOME SORT OF CONSENSUS ON FAVOURITE THIS, THAT OR THE OTHER"



Normality is a relative concept. While the Justine Man is one of the more eccentric *Doctor Who* fans I've met, the dynamic of my meeting with him – at a PanoptiCon *Doctor Who* convention a couple of years ago – remains very much like that old John Cleese/Two Ronnies sketches on *The Frost Report*. I look down on the Justine Man because he's obsessed with such a bizarre corner of *Doctor Who* – in this case the truncating of companions' full names to boyish nicknames. Steve looks down on me because my brain's so stuffed full of trivia relating to a defunct TV show, and I am thus equipped to mentally run through every story in order until I hunt down a Justine. I know my place.

My place, of course, is somewhere between the studied 'havin' a laugh', I'm-here-for-the-beer attitude of Steve, and the almost clinical dogmatism of 'Justine'. Perhaps Steve, though a pal, takes as much pride in not being like me, with my near perfect recall of which artist painted the cover of which Target novelisation, as I take comfort in having better-wired social skills than our unbidden visitor. I may be in the middle here, but looking to either side I see two people as close to polar opposites as one is likely to find. Two people with *absolutely* nothing in common.

But that's not right, is it? They *do* have something in common. They both chose to spend a weekend of their time, and a not insubstantial amount of their money, at a *Doctor Who* convention. Picturing the scene again now, I remember that Justine wasn't the only person at that table clutching a carrier bag. Steve had one too, containing, I recall, a copy of Wally K Daly's novelisation of *The Ultimate Evil* and a photograph of a Sensorite signed by Carole Ann Ford. Not, I think, a very *normal* shopping list.

I'm sure you have your own particular individual tastes in *Doctor Who*. The letters page of this magazine thrives on such opinions. **DWM**'s annual survey, while trying to identify some consensus on Favourite Book, Favourite Audio, Favourite This, That or The Other, relies on differences in taste and the attendant value judgements. It goes deeper still. For every reader of **DWM** who thinks *The Curse of Fenric* is the acme in sophistication of TV *Doctor Who*, there's another who believes nothing of any

Old ladies – happy with Tardis, less happy with Tereleptil Android...

worth was produced after the introduction of the Time Lords, UNIT HQ and colour TV. For every one of you who thinks Lawrence Miles offered a challenging new take on Krotons, there's another who thinks his *Alien Bodies* was *really* stupid, and yet another who's saying to themselves, "Who's Lawrence Miles? Something to do with those bloody books, I imagine."

"WHAT MAKES DOCTOR WHO UNIQUE? IT'S THAT INDEFINABLE MAGIC, INNIT? "

We're all very different, and our differences will help define us. We can have stand-up rows about whether Season Seventeen was juvenile or sophisticated. We can fight over whether *Death Comes to Time* was a bold new take on *Doctor Who*, a missed opportunity, or overhyped nonsense. We can row about whether the hand that quietly sneaks back under Sutekh's chair in *Pyramids of Mars* should, for that story's DVD release, be removed by the Restoration Team as an embarrassing production gaffe, or left in as a measure of *Doctor Who*'s charming ineptitude.

It's not just our opinions that differ; our lives do too. All your best friends may be *Doctor Who* fans. You may never have met another *Doctor Who* fan. You might proudly wear a T-shirt with a picture of Sophie Aldred on it. You might deliberately buy a copy of *Musik* or *Wallpaper** when you buy **DWM**, just to make the WH Smiths check-out girl think you're a well-rounded if wacky individual. You might be 50 years old. You might be 15 years old. All these differences. Yet here we all are, reading a magazine about *Doctor Who*. It's the one thing we have in common. We still want to entertained by *Doctor Who*. We want to know more about *Doctor Who*. We love *Doctor Who*. We're very different, you and I, yet strangely the same.

But from all those many surveys and letters, it's really those differences that we have become most familiar with. We rarely have cause to discuss our similarities. And that is what I want to address here. To find out what makes us who we are, what makes us *Doctor Who* fans. Is it something about the programme itself? Is it something about our personalities and the things we look for from life? Is it even something deep in our psychological make-up? Is there a biological explanation for such behavior? Is there, if you will, a fan gene?

To investigate this, I know I'll need to do my research; to get out and meet some more *Doctor Who* fans. And for that, I'm going to have to go to another convention ...

Autographs

The Battlefield *Doctor Who* convention is held annually at the Hotel Leofric, Coventry. Before Battlefield claimed the venue, it had long since played host to PanoptiCon. This means that I've been visiting the city for a *Doctor Who* event for ten years now, Walking through the grimy underpasses and sinister precincts of Coventry city centre towards the Leofric, I find myself, as every year, feeling oddly nervous – panicked even. It's like re-visiting your old primary school; everything around you triggers an indistinct memory just too slippery to get a grip on. I can't even sense if these memories are happy or sad. There's a metallic taste of adrenalin at the back of my mouth, suggesting that my body's fight-or-flight response has been triggered. What am I unconsciously preparing myself for? I like this place and these people, don't I? I've chosen to come here of my own free will, after all, haven't I? If I feel this fear and trepidation, of the people and the occasion, does everyone else here feel the same?

The Friday evening before the convention proper, and the hotel is already bustling. This year the event seems to overlap with a Saga holiday party, so the Leofric reception offers the entertaining tableau of a dozen blue rinsed pensioners looking curiously at a man – well, I guess it's a man – dressed as the Tereleptil Android from *The Visitation*, in its Grim Reaper disguise. I'd like to believe the old folks are considering their bad luck at being claimed by Death while holidaying in Coventry, but more likely they are wondering what supplement they'd have to pay to keep the eccentric riff-raff away from them.

"Battlefield," chuckles the friend I'm waiting to check in with. "It has a graveyard stench."

I've not yet collected my room key, but this seems as good a place to begin my researches as any. "Why are you dressed as Death?" I ask Death.

He tilts his head slightly, but does not reply.

"Are you not answering me because the Tereleptil Android doesn't speak?"

"Yes," says Death.

"Can I talk to you about this later?"

Death nods slowly, then wafts out of Reception.

I smile at one of the old ladies. "That's a bit weird, isn't it?" I say jauntily.

"Leave me alone," she scowls.

Later, in the bar, I'm joined by a group of friends and acquaintances, a number of whom, though I've known them for years, I only meet on the convention circuit. Tradition dictates that we first run through the list of *Doctor Who* celebrities attending the convention; gossiping about who looks older, who is dressing far too young for their years, and which Doctors have, allegedly, slept with which companions. There's little reverence for the show itself in a conversation like this, but in some ways it's as ritualistic and reassuring as any discussion of the merits of the Pertwee era or the latest Big Finish audio. It's still just an exercise in fact checking and the comparing of opinions.

"I've heard that she's had it off with three different Doctors," says a friend, nodding towards an actress across the bar.

"Yeeeesss," the group sighs in response.

I decide to explain my mission for the weekend. "I'm trying to find out what makes us all *Doctor Who* fans," I say. "What makes us all the same."

"I'm certainly not the same as him," says Kevin indignantly, pointing across the bar. Death has rejoined the party, and seems to be chatting animatedly to Michael Sheard.

DOCTOR WHO
Celebration
Longleat 1983

"So why are you here, Kev?"

"Well, y'know ..." he begins hesitantly, perhaps fearing a trap. "There's some good guests, so I'll go to some panels, and there's some stuff I want to get from the Dealers Room."

"Stuff you can only do at a convention?" I ask.

"I guess so."

"Like he can only dress as the Tereleptil Android at a convention?"

"I guess so."

"So what is it about *Doctor Who* that makes you want to attend a convention, meet the actors and buy books about it."

"The same thing as you," he says, almost accusatorially.

"That's it though – I don't know about me, that's what I want to understand."

"Well," says Kevin, getting serious. "I guess I love *Doctor Who* because there's nothing else like it. There's so much of it, for one thing, and it can be funny or serious, exciting or silly."

"But *Star Trek* can be like that, or *Buffy the Vampire Slayer*. If there's really nothing else like *Doctor Who*, what makes it unique?"

"Well," he replies confidently, his mind having obviously just flagged up The Answer. "It has an indefinable magic, dunnit?"

GeneriCon

THE GENERIC DOCTOR WHO CONVENTION

It's time, I think, to open the question up to others. Dictaphone in hand, I politely introduce myself to a group of convention attendees chatting animatedly around a table. I explain what I'm here to do, and ask what they were discussing before I joined them. Bernice Summerfield, it turns out.

"She's my heroine," says a pretty young woman, wearing earrings I recognise from the front cover of *Love and War*.

"She's smug and annoying," says a man sitting beside her. I hope he means Bernice and not his friend.

"So what makes *Doctor Who* special to you?" I ask 'Bernice' – otherwise know as Sarah.

"I love the stories and the characters," she says. My flat expression obviously suggests to her I want more detail. "It's just so varied and fun. One bit of *Doctor Who* can be nothing like another bit. It has this hugely flexible format, and there's so many layers to it."

"I just love how much of it there is," says Sarah's companion, Richard. "There's always something new to find out, or something new to read or to listen to."

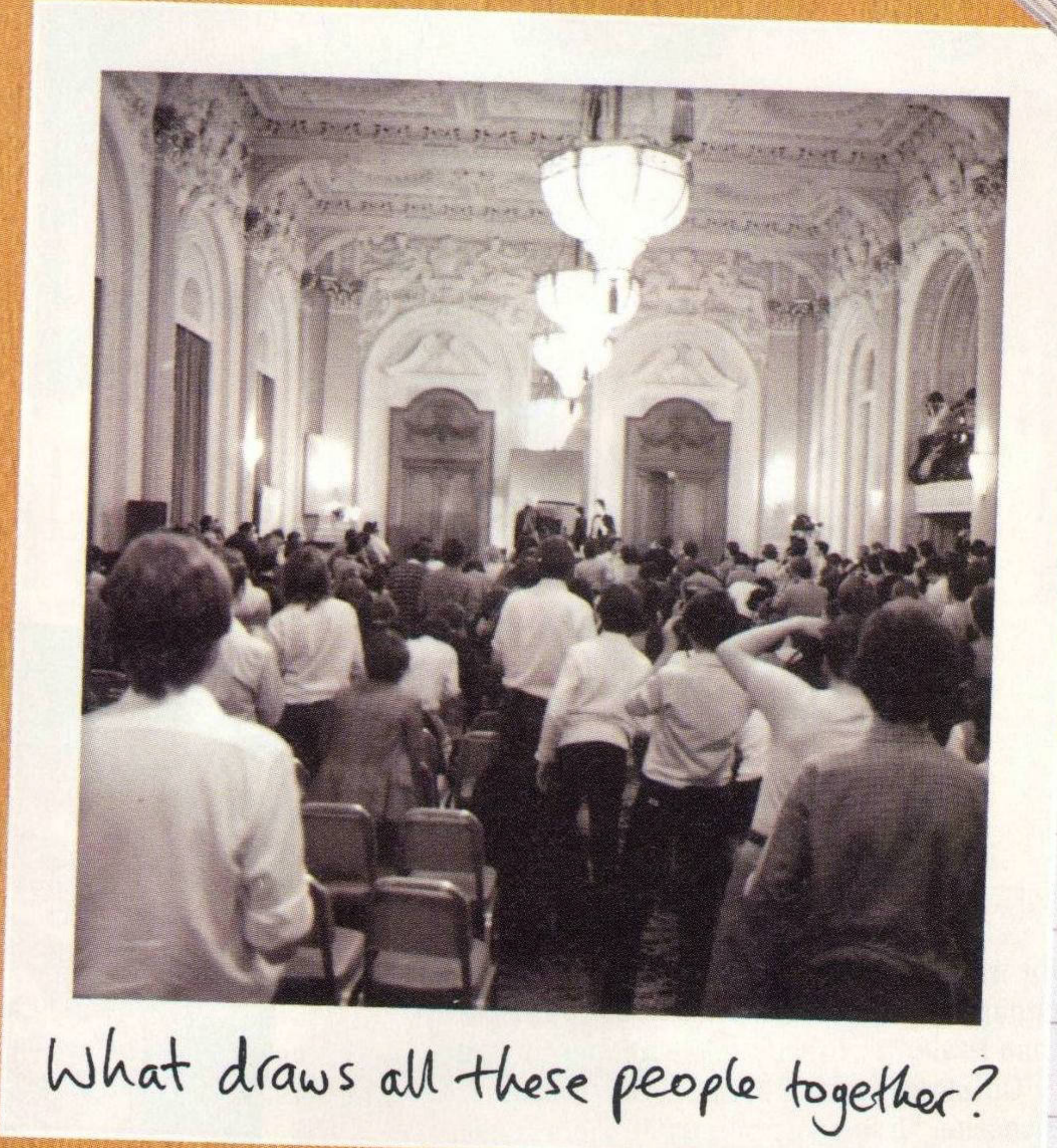
"Do either of you buy a lot of merchandise?"

"All of it," says Richard. "Everything. I've got over 50 novels I haven't read yet. But I like that. It means there's always something to catch up with."

"But what is it about those stories and characters you like?" I ask, looking to both of them.

"I just like them," says Sarah, simply.

"I honestly don't know what's special about *Doctor Who*," says Richard, looking thoughful. "It's that indefinable magic, isn't it?"



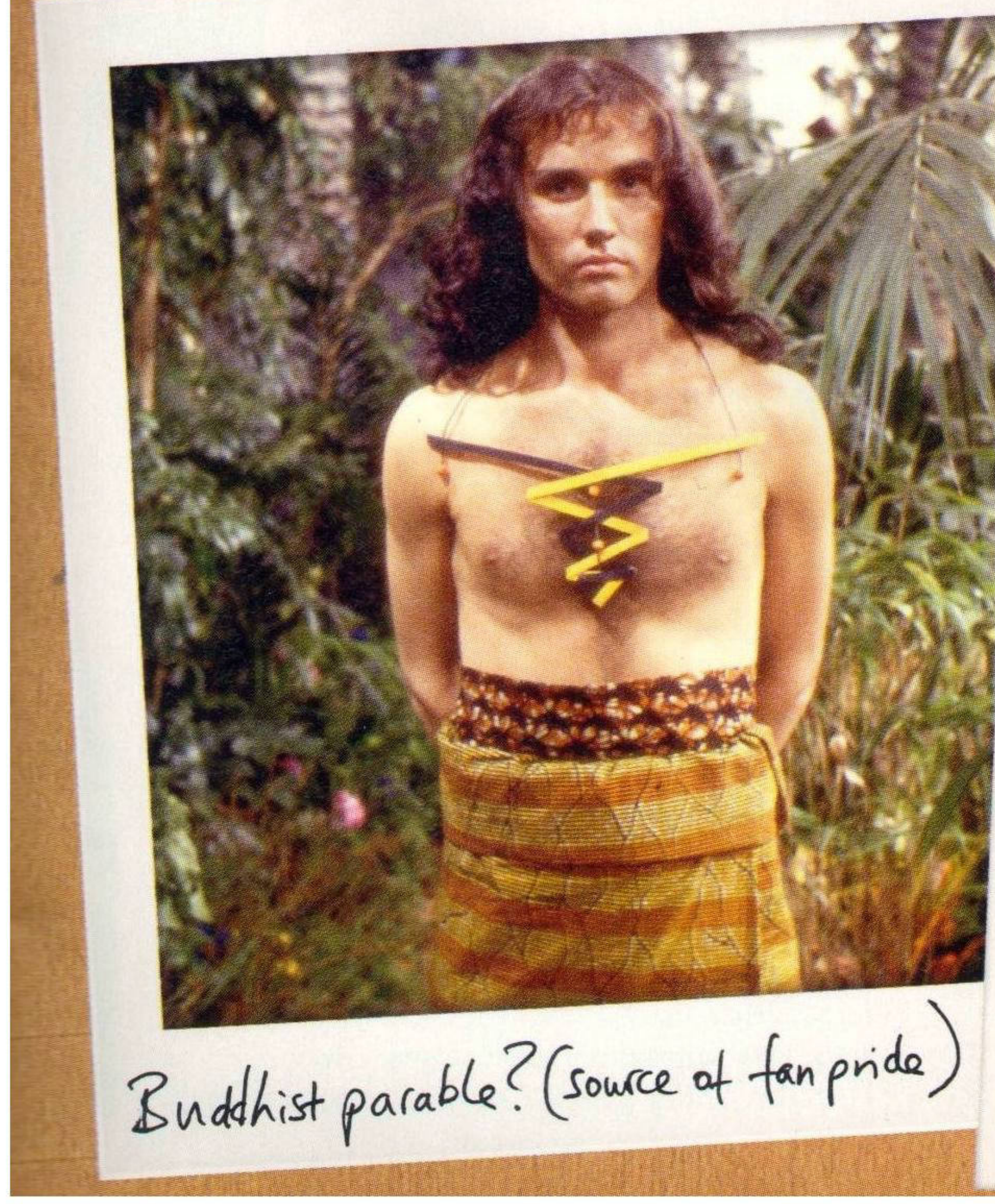
What draws all these people together?

There again: "Indefinable Magic." There's a cop-out if ever I heard one; a phrase quoted and re-quoted in writing about *Doctor Who*, perhaps since CE Webber first sent Lola and Cliff to the end of the lane. A phrase that's so neat a rebuttal to any uncomfortable questions about why we like *Doctor Who*, it's surely earned capital letters. But it's just one of many things we fans say.

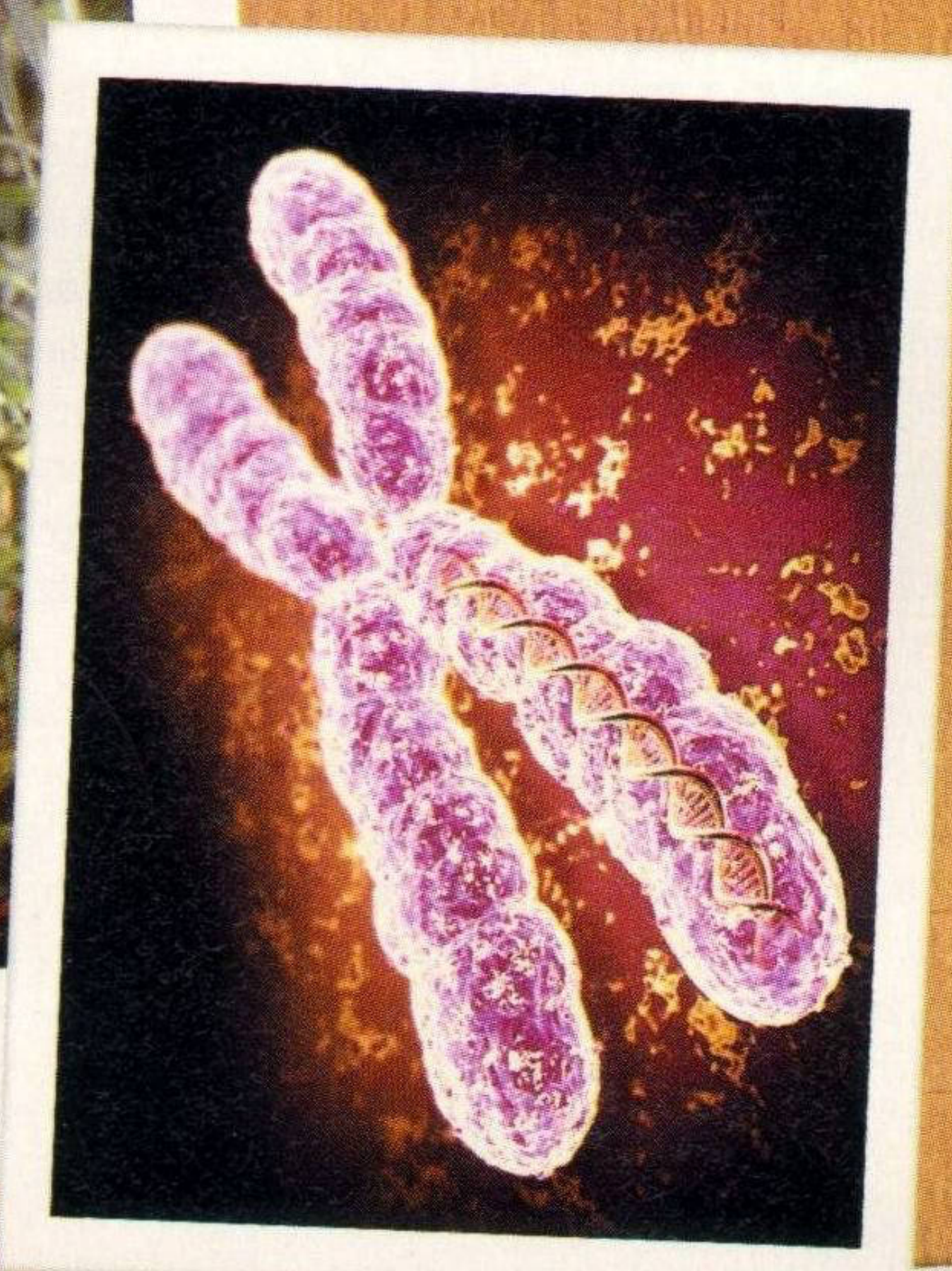
"*Doctor Who* has an infinitely flexible format!" we claim, though deep down we know it doesn't. A blue box arrives. Some travellers get split up and fall into jeopardy. A monster stumbles in. Big panic. End credits. So the format can see that blue box land on Perivale High Street or Peladon, and that monster may be Morbius, a Magma Beast or Marshall Tavannes, but the rules of a *Doctor Who* story remain the same. Infinitely flexible? Probably not.

"It's the ultimate family show," we claim. "It has aliens and adventure for the kids, and a whole other subtext for the adults to enjoy." By subtext we point with some pride at *Kinda* and *Snakedance*, knowing there's a whole Christian/Buddhism thing going on there, but then flounder over other examples, perhaps mumbling something unconvincing about Ace coming to terms with her identity as a sexual adult in *The Curse of Fenric*.

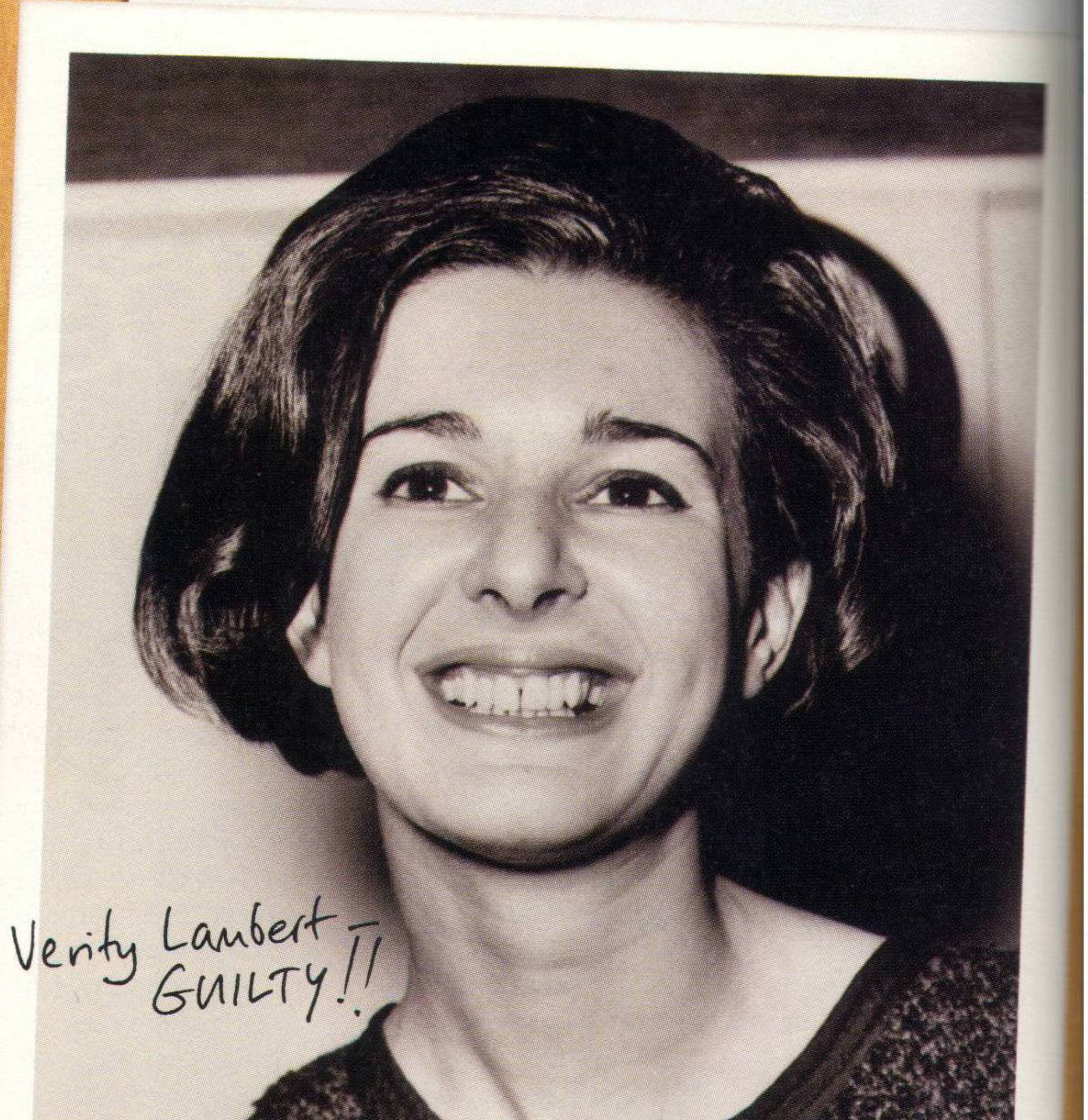
"It's the longest-running science fiction series in



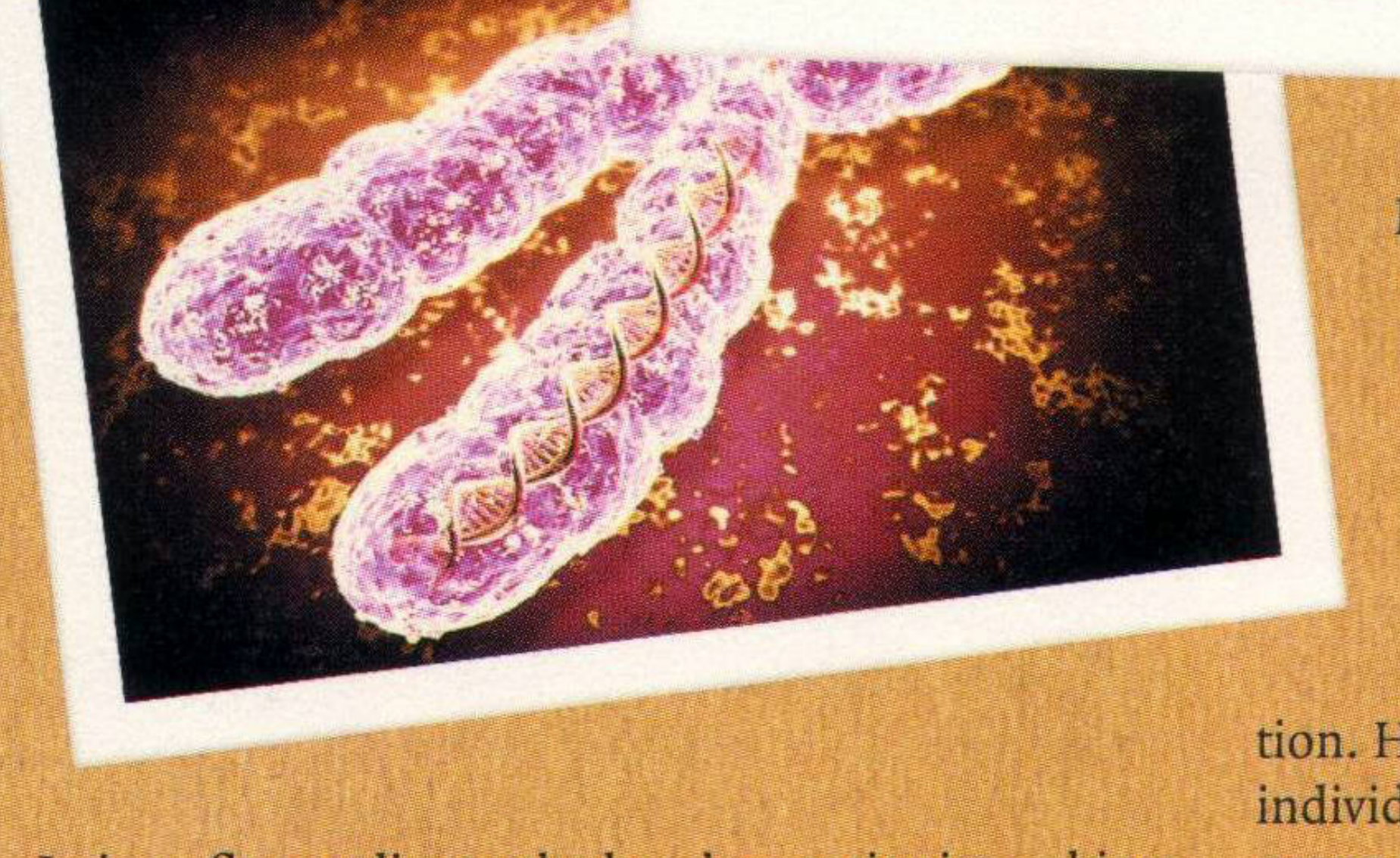
Buddhist parable? (source of fan pride)



Warning – adult content!



Verity Lambert – GUILTY!!



the world," we claim proudly, as if that statistic is enough. *Love Thy Neighbour* had more episodes than *Fawlty Towers*, but it doesn't make it better.

Ultimately, we fall back on that trusted favourite: "It has a certain indefinable magic."

So why is the core value of *Doctor Who* so impossible to explain to others? Is it because we are truly unable to define it, or just unwilling to try? Is it that we think the words we use would be too small to capture the worth of the programme, that *Doctor Who*, and our affection for it, will seem trivial in consequence?

Or could it be, just possibly, that there is nothing to define? That our relationship with *Doctor Who* is less the result of the show reaching out and offering something to us, than it is us reaching out to it? Perhaps we love *Doctor Who* simply because we love *loving it*. Perhaps it's the act of adoration that's important, not the object. If this is a possibility, then surely the people at this convention – me, Sarah, Richard, the Tereleptil Android, the 500 others due to arrive tomorrow morning – have more than just an affection for *Doctor Who* in common. There may be something deep in our personalities that unites us, even if Sarah would never dream of dressing as Death, or Richard will never like Bernice Summerfield.

Time to broaden the research, I think.

Heading up to my hotel room, I switch on the laptop. I was prepared for this. The previous week, I contacted a psychologist friend of mine and asked her how I might usefully assess the make-up, tastes and opinions of fandom as a whole. She suggested a questionnaire, and gave some advice about how I might phrase questions in a non-leading way. "It'll certainly be more productive than waving a microphone in their faces," she told me. "You'll get a more honest response."

The next morning, having added a few extra questions to the rough form I've already compiled, I give a floppy disc to the hotel receptionist, asking if she can quickly print out 100 copies of the Word document on it. My survey in hand, I need to find an easy way of polling a random sample, so I give it to every third person who approaches the convention registration desk, and when arrivals slow, I pass a form to every third person standing in the autograph queue. Everyone greets my survey with enthusiasm, but particularly those who are stood in silence on the stairs, starved of any entertainment while they wait for Colin Baker's signature. As I reach the bottom of my pile of forms, I find one has already been partially filled-in, and it can only have been someone working at hotel reception. By the question 'What is your gender?' a third tick box had been drawn in reading 'indeterminite' [sic]. The question 'How long have you been a *Doctor Who* fan?' is answered 'Since leaving care'. It's not a useful contribution to my poll, but it certainly gives an insight as to how this weekend's guests are seen by the hotel's illiterate staff.

Generously, everyone who received a form seeks me out to return it fully completed. I now have a sample group of 99 *Doctor Who* fans and one hotel administrator, so I fill in the spoiled form myself. I retire to a shadowy corner of the bar, the very seat where I once had a conversation about the name Justine, and begin compiling the responses.

It's worth noting, of course, that as a survey of *Doctor Who* fandom as whole, my little attempt has its limitations. This is really only a survey of *Doctor Who* fans attending this particular convention. It's not an accurate measure of the lives of the thousands of fans who aren't in Coventry at this particular time, or indeed the many of you who *wouldn't be seen dead* at a *Doctor Who* convention. However, it is a worthwhile insight into the individuals here, even if they are a self-selecting group, and you'll have to forgive me if I use the word 'fan' as a more general term in what follows.

There's few surprises in the answers to the opening section, 'About You': 95% of *Doctor Who* fans are male. Their average age is 31.6 years. 74% are single and 10% are married (half of those to another *Doctor Who* fan). Not a single person in the surveyed group identified their ethnic background as anything other than 'White', except the 3% who put 'Welsh'.

In terms of education, 56% of fans have at least an undergraduate degree (or vocational equivalent).

> "PERHAPS WE LOVE DOCTOR WHO SIMPLY BECAUSE WE LOVE LOVING IT?"

National government statistics claim that 15.8% of British adults have a degree or above, and even though that figure covers adults up to retirement age, and the eldest respondent to my survey is only 52, I think it still demonstrates that a *Doctor Who* fan is far more likely to have attended university than most.

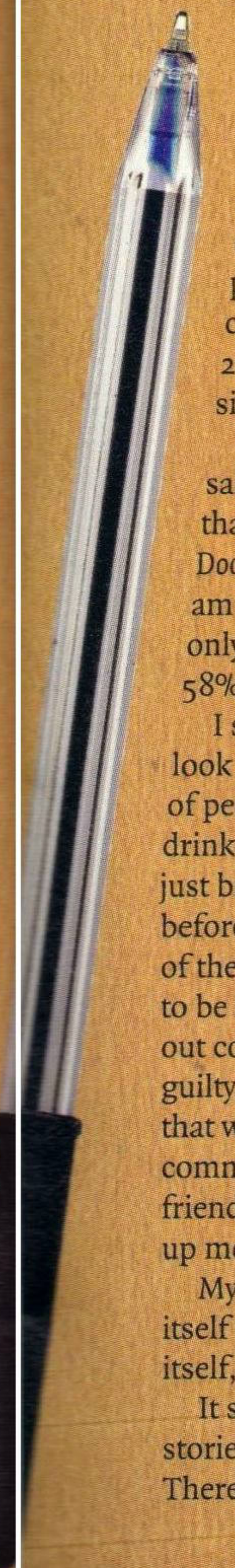
Asking how much money our fans spend on *Doctor Who* related products per month, and discounting the 20 forms reading 'God! Too much!' or similar, I find the average figure is just over £35. Roughly, I guess, that's a **DWM**, a video, a Big Finish and a couple of novels. Again it's worth remembering that attendance at a convention suggests a fan is more likely to spend money on his or her hobby than the average, and I'm sure BBC Worldwide would be a lot happier if *every* fan spent £420 a year on *Doctor Who* merchandise.

Asked how long they'd been a *Doctor Who* fan, our respondents' most popular answer was 'Forever', swiftly followed by 'As long as I can remember' and 'Too long!" Those who gave a figure, almost without exception, suggested they had been a *Doctor Who* fan since between the ages of 5 and 8. One 16-year-old said, 'Since *Dimensions in Time!*', perhaps proving the Doctor's old theory that out of any great evil, some good may come.

As I sit in that convention bar, I ponder my status as a 31.5-year-old, single, white, British, *Doctor Who* fan, who clearly remembers loving *The Hand of Fear*, and whose mother has his BSc certificate on her living room wall. I am, it turns out, Mr Average. I know my place.

The attendees were also asked some more qualitative questions. Each was required to assign a number from one to five – one meaning 'strongly agree', through three (neutral) to five, signifying 'strongly disagree' – to a series of statements. The results are somewhat surprising.

78% of fans agree or strongly agree with the statement, 'It is important to me to be a *Doctor Who* fan', but only 52% agree with 'I expect to be a *Doctor Who* fan for a long time to come'.



Opinions of fellow fans, even at an ostensibly social gathering such as a convention, seem rather damning. Only one person strongly agreed with the statement 'Members of *Doctor Who* fandom get along well', while 69% strongly disagreed with it. 79% happily claimed that 'I am often irritated by my fellow fans.'

There's also a suggestion that *Doctor Who* appreciation can be a somewhat lonely experience. While 89% agreed with '*Doctor Who* is part of my everyday life', only 31% said, 'I contact other *Doctor Who* fans often'. Less than 25% registered any agreement with 'I am quite similar to other *Doctor Who* fans.'

Finally, bearing in mind how many people said *Doctor Who* plays a role in their daily life, and that 78% consider it important to be part of *Doctor Who* fandom, when offered the statement 'I am happy to be identified as a *Doctor Who* fan', only 22% registered any kind of agreement, with 58% strongly disagreeing.

I sit back in my seat in that convention bar and look round. It's lunchtime now, and while I see lots of people in twos and threes, chatting and ordering drinks, I notice dozens more sat by themselves, or just briefly scanning the room from the entrance before scurrying away. It's striking to think that lots of the people in this room don't actually even want to be identified as a *Doctor Who* fan. And if we seek out conventions such as this to share a somewhat guilty, perhaps shameful, pleasure, how can it be that we feel so different from one other? Surely this common bond would bring people together as friends? My innocent survey seems to have shown up more than a little alienation.

My theory of last night, that maybe it's fandom itself that we love, perhaps more than *Doctor Who* itself, appears to have been blown out of the water.

It seems to be that *Doctor Who* – the show, the stories, the *idea* – is the big connection after all. There is something about this little TV programme that has brought together a huge group of people who have little in common with each other than a broad cultural background and an above-average education. Something about the series triggers some passion deep within us. What of that comes from the series, and what of that comes from us? And where does that feeling of shame come from?

There's no avoiding it; I'm going to have to talk to a lot more people before I get to the bottom of this. I spend a few minutes drawing up a list of likely experts and when I read it back, it's an eclectic collection of names and notes: a media researcher; Sophie Aldred (she's clever); my mum; Lalla Ward (she's clever too); Paul Cornell (explain fandom?); Paul Cornell's mum (explain Paul?); a psychoanalyst; some *Buffy* fans (how different are they to us?); some football fans (preferably of Second Division team); Paul McGann (is he scared of us?); Verity Lambert (guilty party).

Together, these people will help me do what needs to be done. We're going to find out what makes us who we are.

Somehow, at long last, we're going to define that Indefinable Magic.

To be continued ...

HEAD GAMES

Are we fans really nerdy know-it-alls? Not really, as these samples from the survey of 100 fans at the 2002 Battlefield convention shows. We set a few questions designed to test knowledge of *Doctor Who* trivia. The results might surprise you ...

WHAT IS THE NAME OF THE DOCTOR'S HOME PLANET?

80% of respondents could accurately identify Gallifrey and spell it correctly. Of the rest, there were several Gallifrays, Galifreys, Gallafreys and one Galifey. Which is where the camp Time Lords live, we presume.

IN WHICH CONSTELLATION CAN THIS PLANET BE FOUND?

Only 18% gave the proper spelling for Kasterborous. 42% didn't feel brave enough to make a guess. 10% came close enough with Kasterborus. The rest included such game attempts as Casterbrus, Kasteberas, Castribeus, Casterbrian and Skaro. Twice.

WHAT ARE THE GALACTIC CO-ORDINATES OF THE DOCTOR'S HOME PLANET?

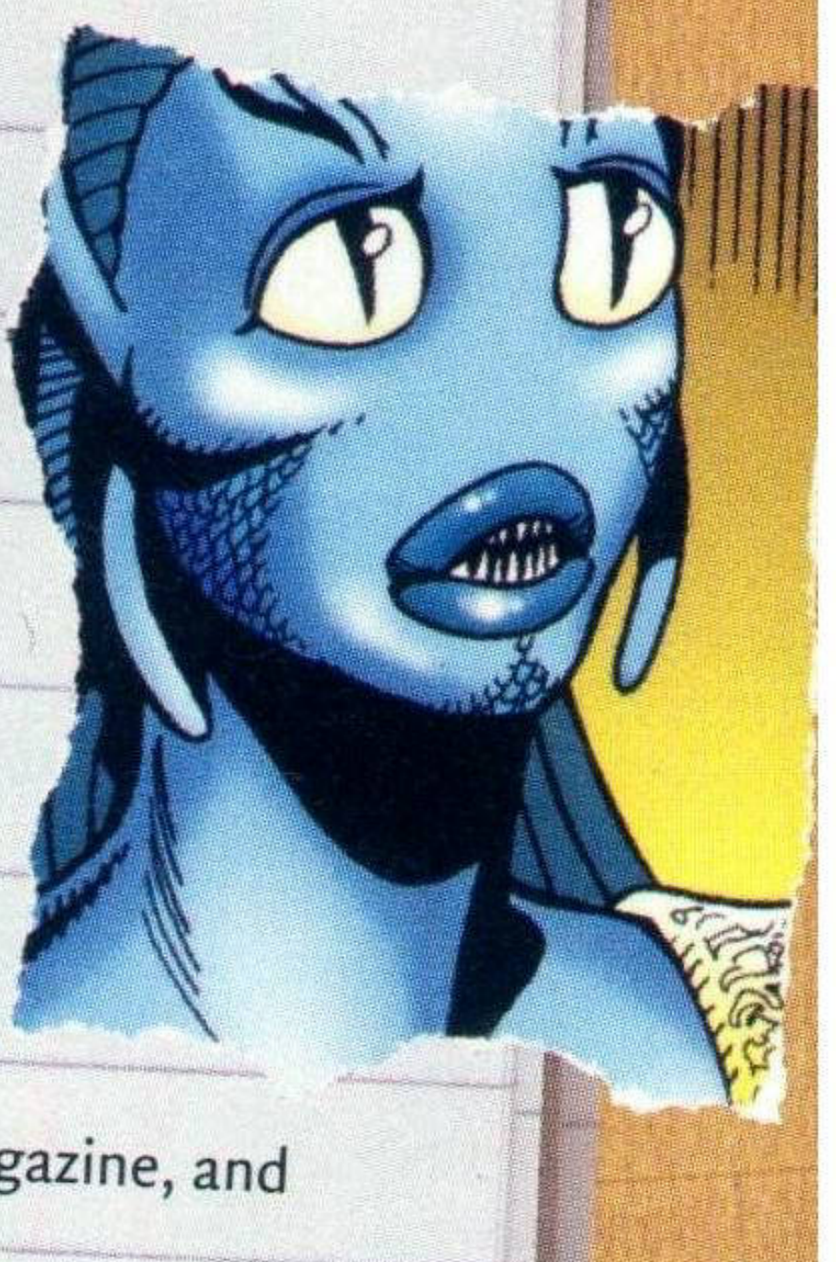
Big increase in the difficulty here, and only four people out of 100 could give the answer of 10-0-11-0-0 by 0-2. Fair enough, really. A few knew what we were getting at, and told us '10111 or something' or '0.01 or something'. One suggested '23-11-63', and another '01 811 8055'. The most popular answer by far was 'I'm not that sad.'

WHICH STORY HAS THE SERIAL CODE 6K?

Nerdy stuff here, and only 6% identified *The Five Doctors*. An equal number said *Day of the Daleks*. Every Colin Baker serial was mentioned, including some that were never made. 'I'm not that sad' again delivered a sterling performance.

WHICH COMPANIONS ACCOMPANY THE EIGHTH DOCTOR IN THE BBC BOOKS?

Only 18% said 'Anji and Fitz'. 27% said 'Sam and Fitz'. 45% said 'Don't know'. The balance was made up of various Fitz/Sam/Compassion/Charley combinations.



WHICH COMPANION ACCOMPANIES THE EIGHTH DOCTOR IN THE BIG FINISH AUDIO PLAYS?

42% said Charley, Charlie, or Charlotte Pollard. 30% said 'Don't know'. Other answers included: Sam, Evelyn, 'that professor woman', 'that India Fisher chick' and one Kylie Minogue.

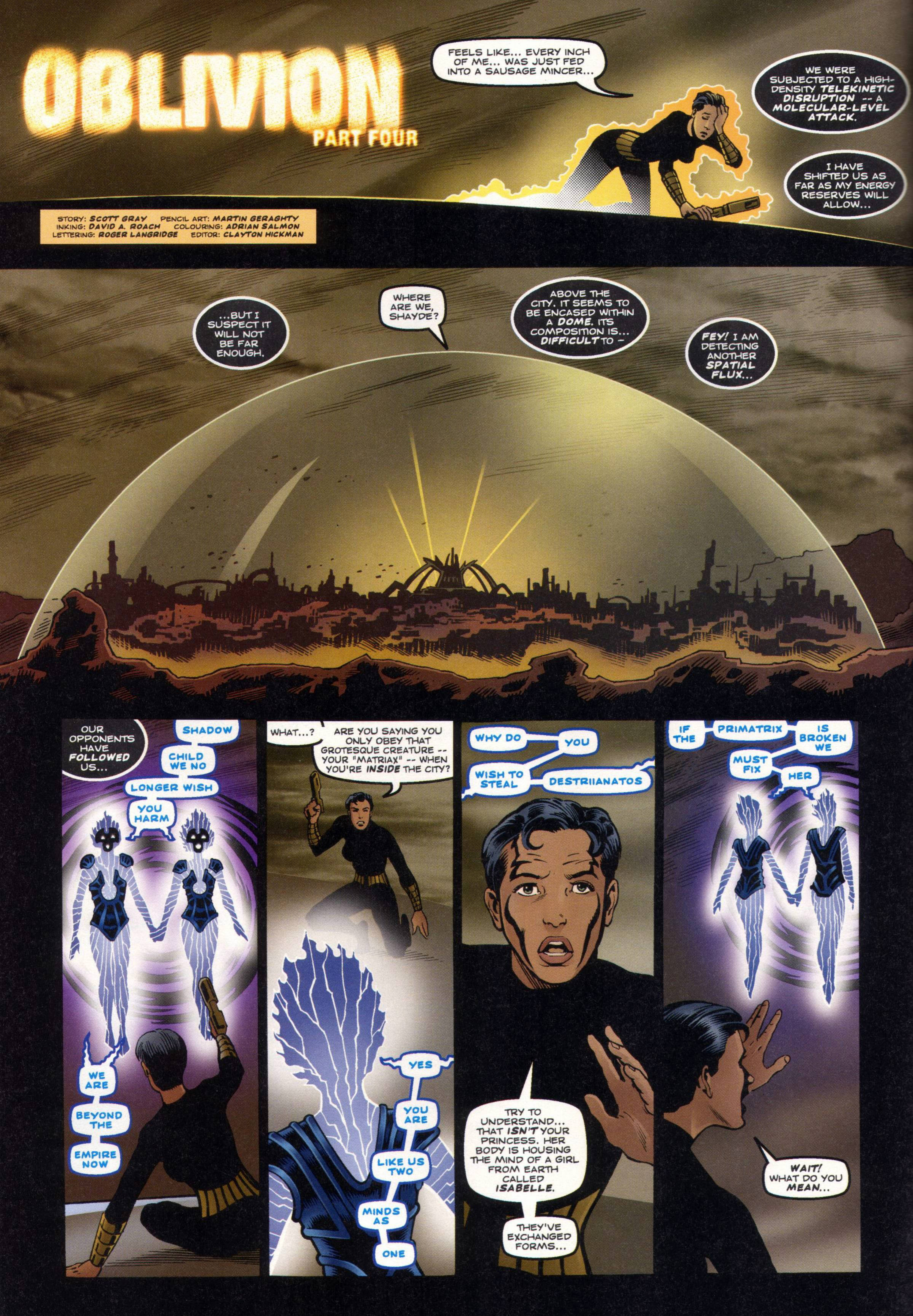
WHICH COMPANION ACCOMPANIES THE EIGHTH DOCTOR IN THE DOCTOR WHO MAGAZINE COMIC STRIP?

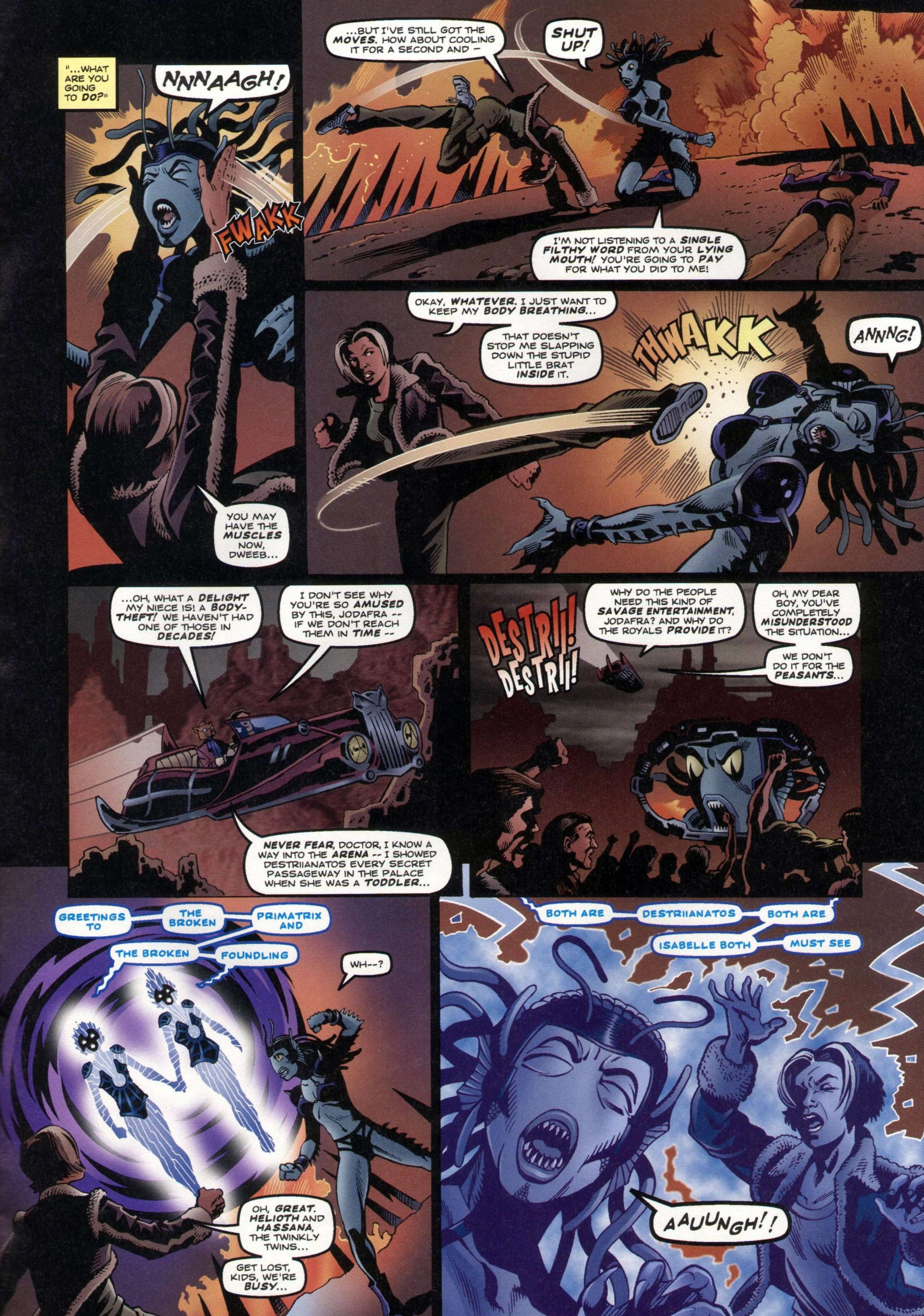
59% said Izzy or 'Izzy the fish'. 22% said 'Don't know'. Two people phrased their dismissal of this question in the exact same way, but alas this is a family magazine, and we can't repeat it here.

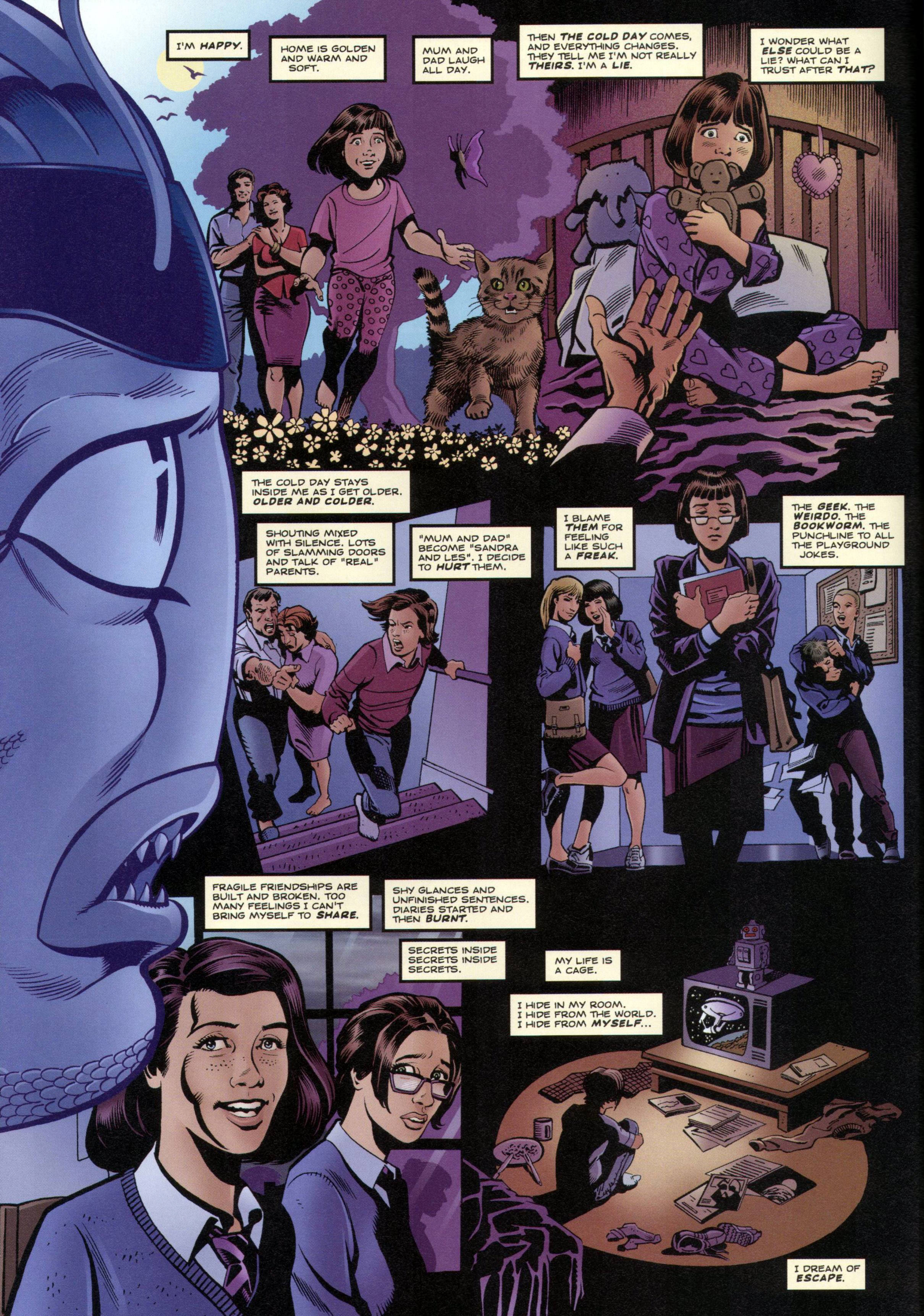
OBLIVION

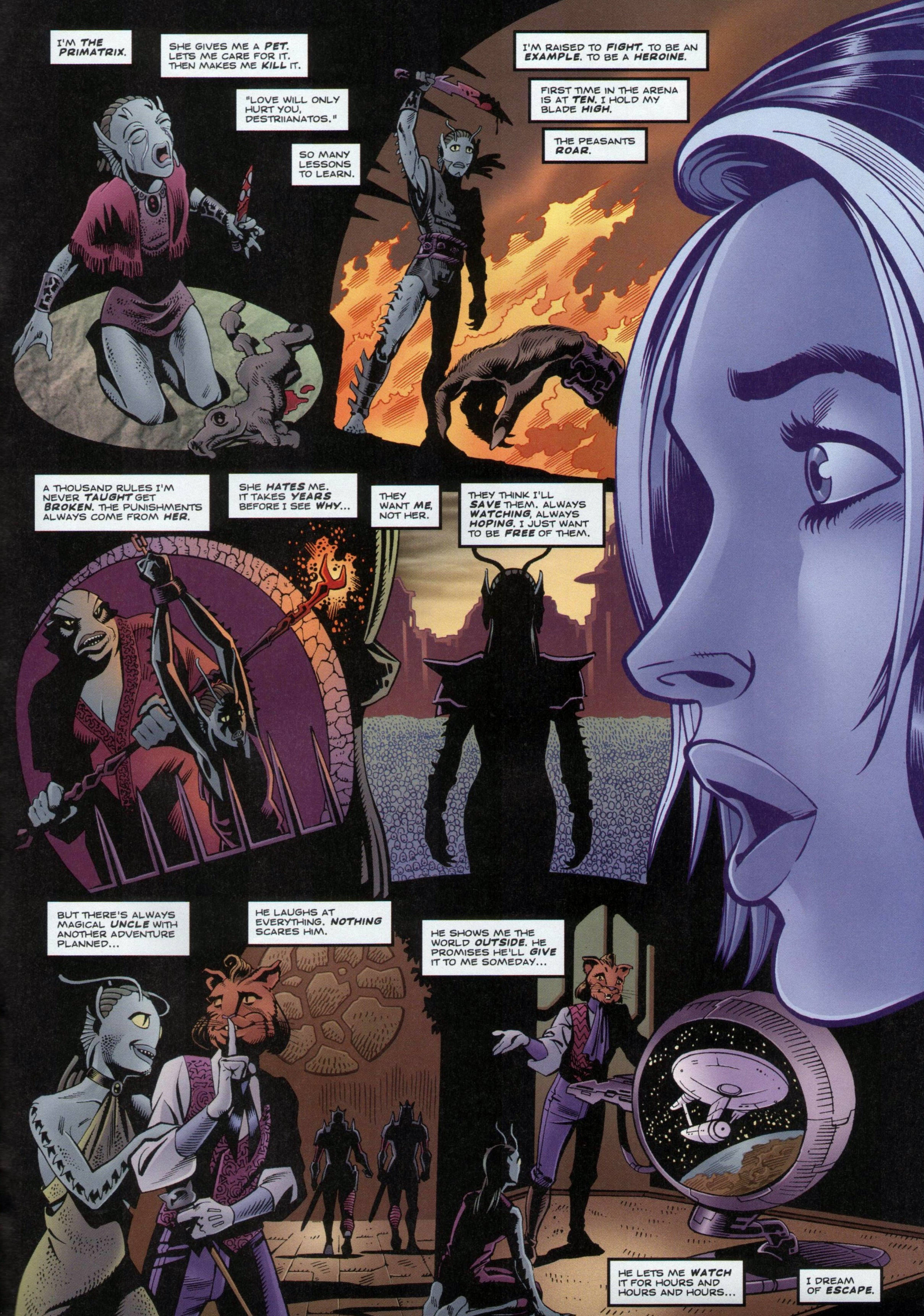
PART FOUR

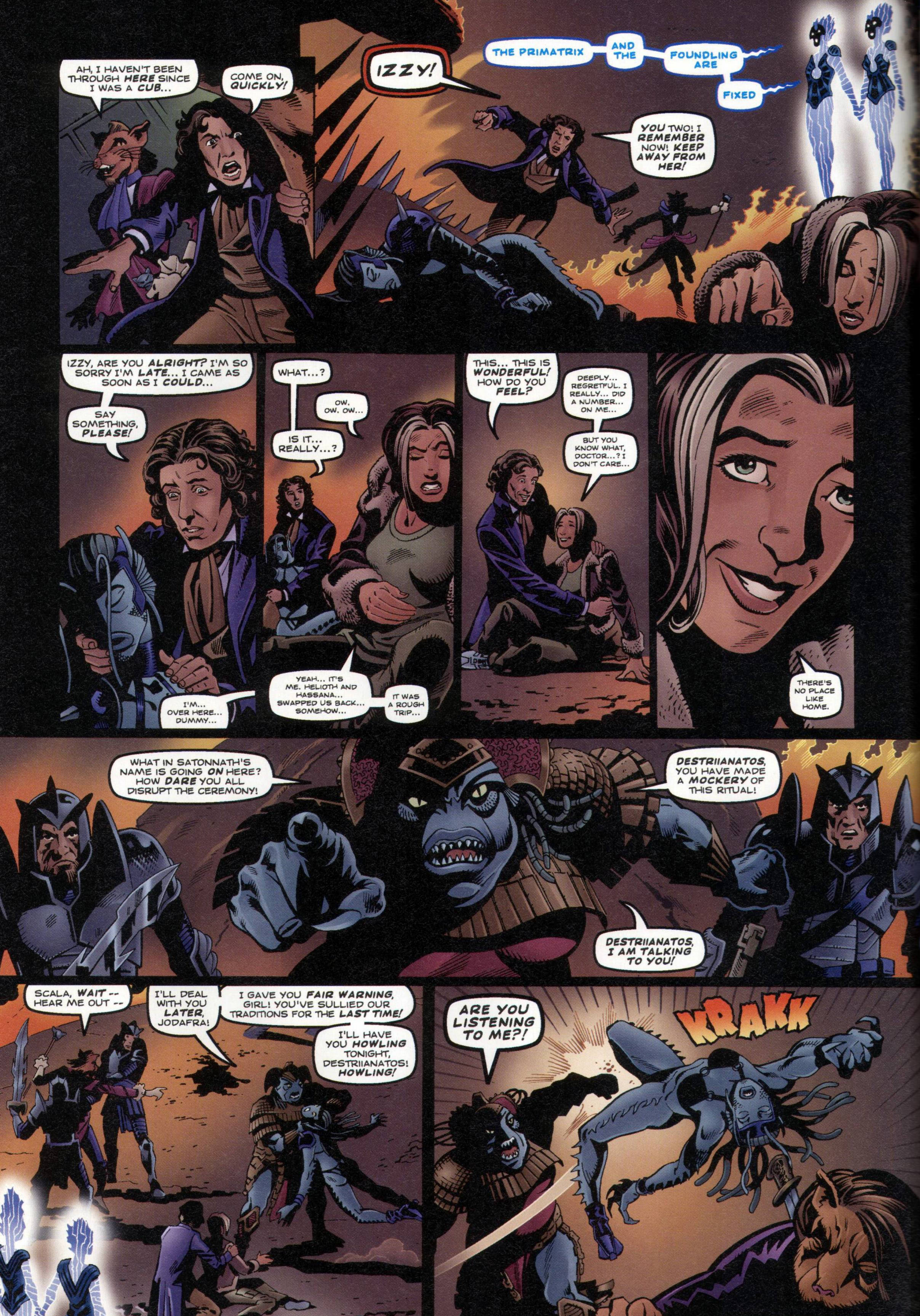
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY
INKING: DAVID A. ROACH COLOURING: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

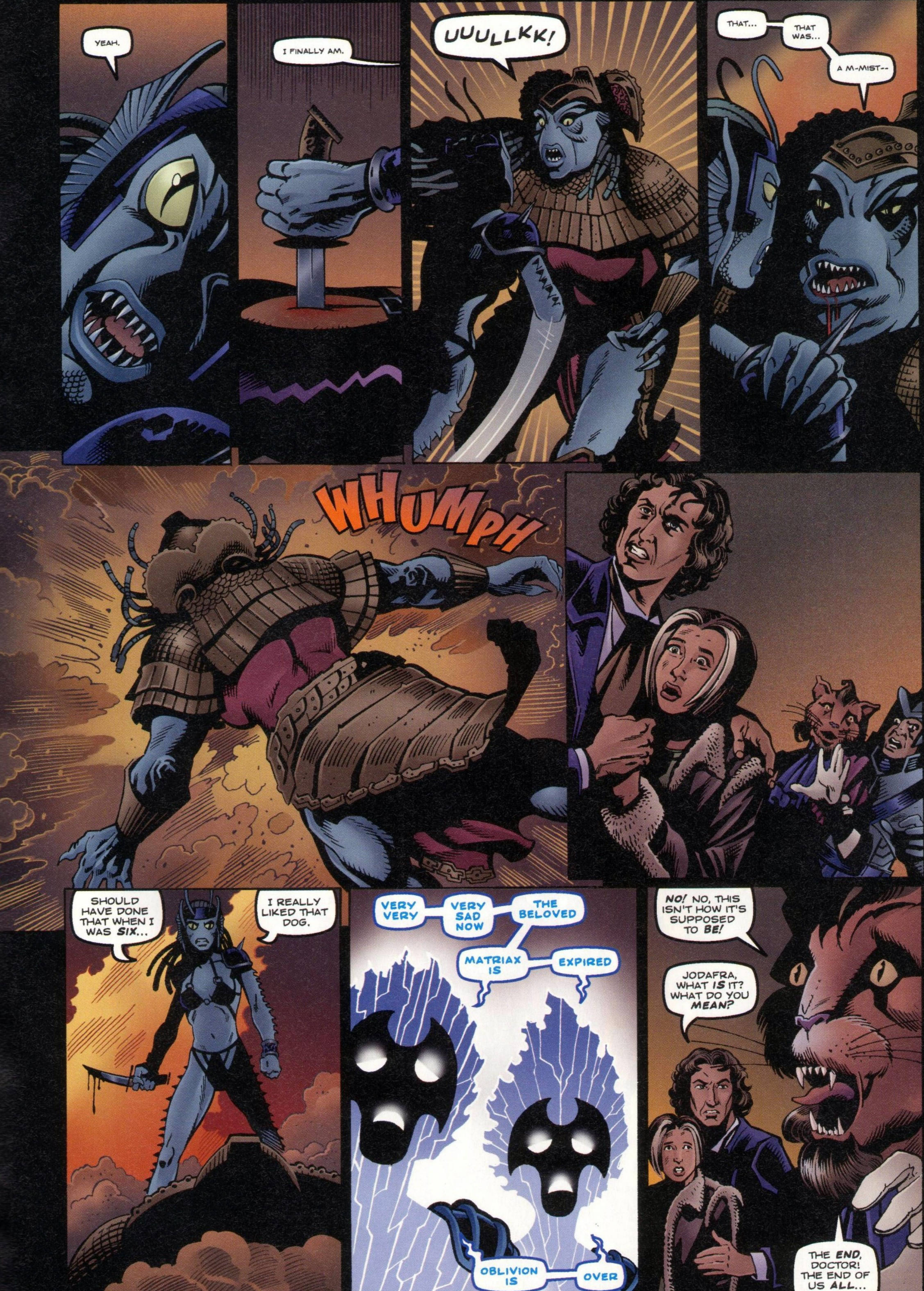

FEELS LIKE... EVERY INCH OF ME... WAS JUST FED INTO A SAUSAGE MINCER...
WE WERE SUBJECTED TO A HIGH-DENSITY TELEKINETIC DISRUPTION -- A MOLECULAR-LEVEL ATTACK.
I HAVE SHIFTED US AS FAR AS MY ENERGY RESERVES WILL ALLOW...
...BUT I SUSPECT IT WILL NOT BE FAR ENOUGH.
WHERE ARE WE, SHAYDE?
ABOVE THE CITY. IT SEEMS TO BE ENCASED WITHIN A DOME. ITS COMPOSITION IS... DIFFICULT TO –
FEY! I AM DETECTING ANOTHER SPATIAL FLUX...
OUR OPPONENTS HAVE FOLLOWED US...
SHADOW CHILD WE NO LONGER WISH YOU HARM
WE ARE BEYOND THE EMPIRE NOW
WHAT...?
ARE YOU SAYING YOU ONLY OBEY THAT GROTESQUE CREATURE -- YOUR "MATRIAX" -- WHEN YOU'RE INSIDE THE CITY?
YES YOU ARE LIKE US TWO MINDS AS ONE
WHY DO YOU WISH TO STEAL DESTRIIANATOS
TRY TO UNDERSTAND... THAT ISN'T YOUR PRINCESS. HER BODY IS HOUSING THE MIND OF A GIRL FROM EARTH CALLED ISABELLE.
THEY'VE EXCHANGED FORMS...
IF THE PRIMATRIX IS BROKEN WE MUST FIX HER
WAIT! WHAT DO YOU MEAN...

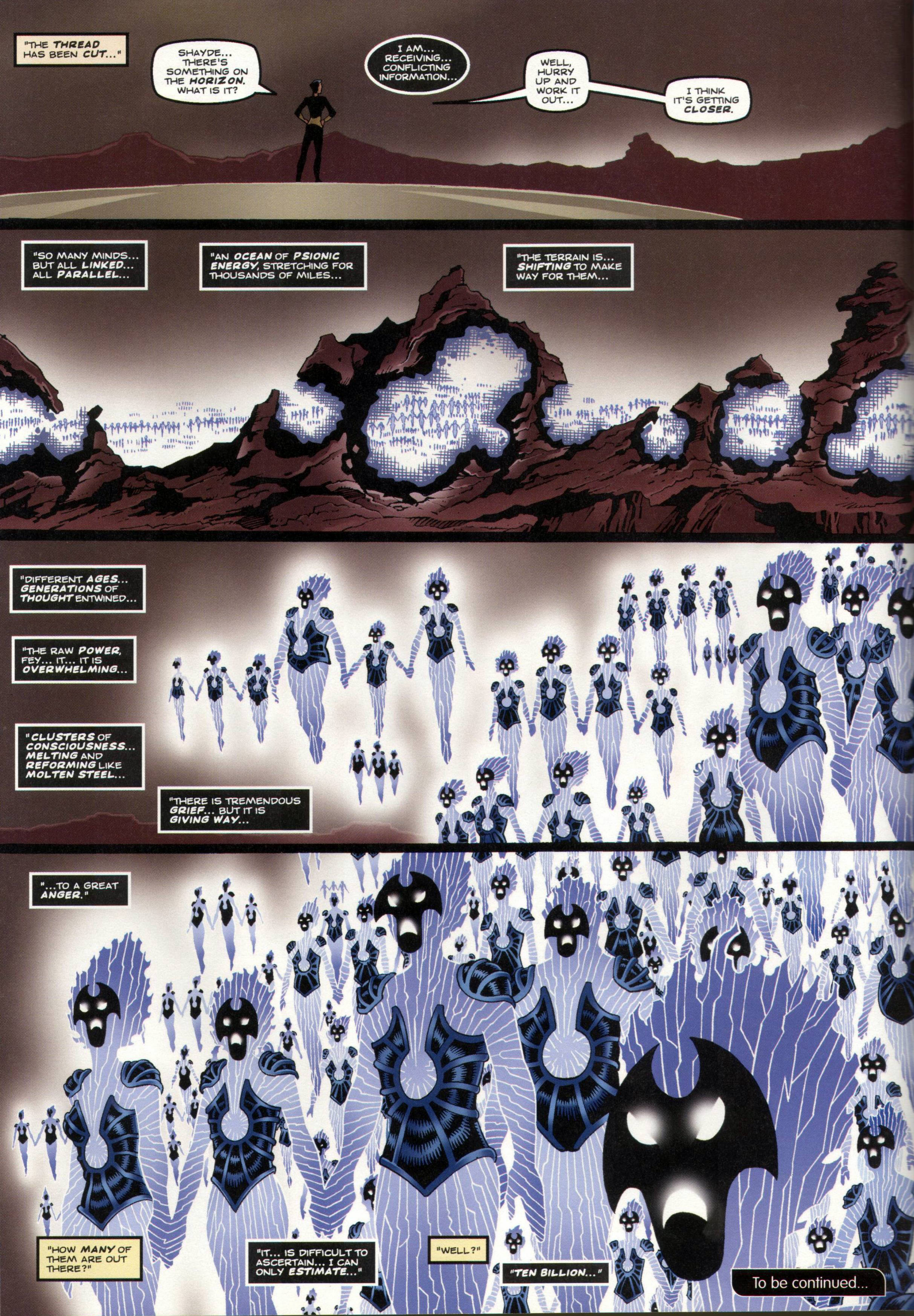

"...WHAT ARE YOU GOING TO DO?"
NNNAAGH!
FWAKK
YOU MAY HAVE THE MUSCLES NOW, DWEEB...
...BUT I'VE STILL GOT THE MOVES. HOW ABOUT COOLING IT FOR A SECOND AND –
SHUT UP!
I'M NOT LISTENING TO A SINGLE FILTHY WORD FROM YOUR LYING MOUTH! YOU'RE GOING TO PAY FOR WHAT YOU DID TO ME!
OKAY, WHATEVER. I JUST WANT TO KEEP MY BODY BREATHING...
THAT DOESN'T STOP ME SLAPPING DOWN THE STUPID LITTLE BRAT INSIDE IT.
THWAKK
ANNNG!
...OH, WHAT A DELIGHT MY NIECE IS! A BODY-THEFT! WE HAVEN'T HAD ONE OF THOSE IN DECADES!
I DON'T SEE WHY YOU'RE SO AMUSED BY THIS, JODAFRA -- IF WE DON'T REACH THEM IN TIME --
NEVER FEAR, DOCTOR, I KNOW A WAY INTO THE ARENA -- I SHOWED DESTRIIANATOS EVERY SECRET PASSAGEWAY IN THE PALACE WHEN SHE WAS A TODDLER...
DESTRII! DESTRII!
WHY DO THE PEOPLE NEED THIS KIND OF SAVAGE ENTERTAINMENT, JODAFRA? AND WHY DO THE ROYALS PROVIDE IT?
OH, MY DEAR BOY, YOU'VE COMPLETELY MISUNDERSTOOD THE SITUATION...
WE DON'T DO IT FOR THE PEASANTS...
GREETINGS TO
THE BROKEN
PRIMATRIX AND
THE BROKEN
FOUNDLING
WH--?
OH, GREAT. HELIOTH AND HASSANA, THE TWINKLY TWINS...
GET LOST, KIDS, WE'RE BUSY...
BOTH ARE
DESTRIIANATOS
BOTH ARE
ISABELLE BOTH
MUST SEE
AAUUNGH!!


I'M **HAPPY**.
HOME IS GOLDEN AND WARM AND SOFT.
MUM AND DAD LAUGH ALL DAY.
THEN **THE COLD DAY** COMES, AND EVERYTHING CHANGES. THEY TELL ME I'M NOT REALLY **THEIRS**. I'M A **LIE**.
I WONDER WHAT **ELSE** COULD BE A LIE? WHAT CAN I TRUST AFTER **THAT?**
THE COLD DAY STAYS INSIDE ME AS I GET OLDER. ***OLDER AND COLDER***.
SHOUTING MIXED WITH SILENCE. LOTS OF SLAMMING DOORS AND TALK OF "REAL" PARENTS.
"MUM AND DAD" BECOME "SANDRA AND LES". I DECIDE TO ***HURT*** THEM.
I BLAME **THEM** FOR FEELING LIKE SUCH A ***FREAK***.
THE ***GEEK***. THE ***WEIRDO***. THE ***BOOKWORM***. THE PUNCHLINE TO ALL THE PLAYGROUND JOKES.
FRAGILE FRIENDSHIPS ARE BUILT AND BROKEN. TOO MANY FEELINGS I CAN'T BRING MYSELF TO ***SHARE***.
SHY GLANCES AND UNFINISHED SENTENCES. DIARIES STARTED AND THEN ***BURNT***.
SECRETS INSIDE SECRETS INSIDE SECRETS.
MY LIFE IS A CAGE.
I HIDE IN MY ROOM. I HIDE FROM THE WORLD. I HIDE FROM ***MYSELF***...
I DREAM OF ***ESCAPE***.


I'M **THE PRIMATRIX.**
SHE GIVES ME A **PET.** LETS ME CARE FOR IT. THEN MAKES ME **KILL** IT.
"LOVE WILL ONLY HURT YOU, DESTRIIANATOS."
SO MANY LESSONS TO LEARN.
I'M RAISED TO **FIGHT.** TO BE AN **EXAMPLE.** TO BE A **HEROINE.**
FIRST TIME IN THE ARENA IS AT **TEN.** I HOLD MY BLADE **HIGH.**
THE PEASANTS **ROAR.**
A THOUSAND RULES I'M NEVER **TAUGHT** GET **BROKEN.** THE PUNISHMENTS ALWAYS COME FROM **HER.**
SHE **HATES** ME. IT TAKES **YEARS** BEFORE I SEE **WHY...**
THEY WANT **ME,** NOT HER.
THEY THINK I'LL **SAVE** THEM. ALWAYS **WATCHING,** ALWAYS **HOPING.** I JUST WANT TO BE **FREE** OF THEM.
BUT THERE'S ALWAYS MAGICAL **UNCLE** WITH ANOTHER ADVENTURE PLANNED...
HE LAUGHS AT EVERYTHING. **NOTHING** SCARES HIM.
HE SHOWS ME THE WORLD **OUTSIDE.** HE PROMISES HE'LL **GIVE** IT TO ME SOMEDAY...
HE LETS ME **WATCH** IT FOR HOURS AND HOURS AND HOURS...
I DREAM OF **ESCAPE.**


AH, I HAVEN'T BEEN THROUGH HERE SINCE I WAS A CUB...
COME ON, QUICKLY!
IZZY!
THE PRIMATRIX AND THE FOUNDLING ARE FIXED
YOU TWO! I REMEMBER NOW! KEEP AWAY FROM HER!
IZZY, ARE YOU ALRIGHT? I'M SO SORRY I'M LATE... I CAME AS SOON AS I COULD...
SAY SOMETHING, PLEASE!
I'M... OVER HERE... DUMMY...
WHAT...?
OW. OW. OW...
IS IT... REALLY...?
YEAH... IT'S ME. HELIOTH AND HASSANA... SWAPPED US BACK... SOMEHOW...
IT WAS A ROUGH TRIP...
THIS... THIS IS WONDERFUL! HOW DO YOU FEEL?
DEEPLY... REGRETFUL. I REALLY... DID A NUMBER... ON ME...
BUT YOU KNOW WHAT, DOCTOR...? I DON'T CARE...
THERE'S NO PLACE LIKE HOME.
WHAT IN SATONNATH'S NAME IS GOING ON HERE? HOW DARE YOU ALL DISRUPT THE CEREMONY!
DESTRIIANATOS, YOU HAVE MADE A MOCKERY OF THIS RITUAL!
DESTRIIANATOS, I AM TALKING TO YOU!
SCALA, WAIT -- HEAR ME OUT --
I'LL DEAL WITH YOU LATER, JODAFRA!
I GAVE YOU FAIR WARNING, GIRL! YOU'VE SULLIED OUR TRADITIONS FOR THE LAST TIME!
I'LL HAVE YOU HOWLING TONIGHT, DESTRIIANATOS! HOWLING!
ARE YOU LISTENING TO ME?!
KRAKK


YEAH.
I FINALLY AM.
UUULLKK!
THAT... THAT WAS... A M-MIST--
WHUMPH
SHOULD HAVE DONE THAT WHEN I WAS *SIX*...
I REALLY LIKED THAT DOG.
VERY VERY
VERY SAD NOW
THE BELOVED
MATRIAX IS
EXPIRED
OBLIVION IS
OVER
NO! NO, THIS ISN'T HOW IT'S SUPPOSED TO *BE!*
JODAFRA, WHAT *IS* IT? WHAT DO YOU *MEAN?*
THE *END*, DOCTOR! THE END OF US *ALL*...


"THE THREAD HAS BEEN CUT..."
SHAYDE... THERE'S SOMETHING ON THE HORIZON. WHAT IS IT?
I AM... RECEIVING... CONFLICTING INFORMATION...
WELL, HURRY UP AND WORK IT OUT...
I THINK IT'S GETTING CLOSER.
"SO MANY MINDS... BUT ALL LINKED... ALL PARALLEL...
"AN OCEAN OF PSIONIC ENERGY, STRETCHING FOR THOUSANDS OF MILES...
"THE TERRAIN IS... SHIFTING TO MAKE WAY FOR THEM...
"DIFFERENT AGES... GENERATIONS OF THOUGHT ENTWINED...
"THE RAW POWER, FEY... IT... IT IS OVERWHELMING...
"CLUSTERS OF CONSCIOUSNESS... MELTING AND REFORMING LIKE MOLTEN STEEL...
"THERE IS TREMENDOUS GRIEF... BUT IT IS GIVING WAY...
"...TO A GREAT ANGER."
"HOW MANY OF THEM ARE OUT THERE?"
"IT... IS DIFFICULT TO ASCERTAIN... I CAN ONLY ESTIMATE..."
"WELL?"
"TEN BILLION..."
To be continued...

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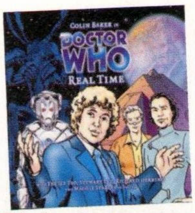
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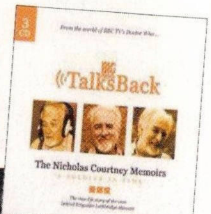
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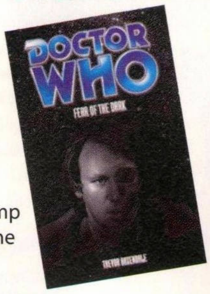
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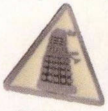

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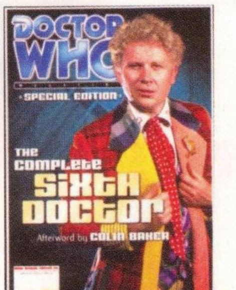
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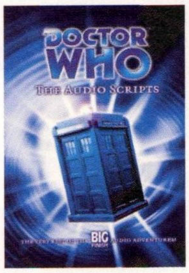
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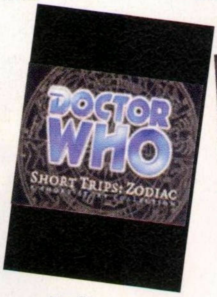
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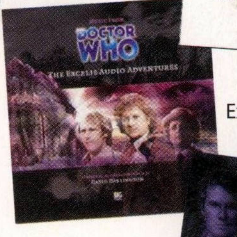
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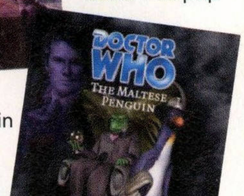
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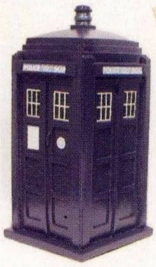

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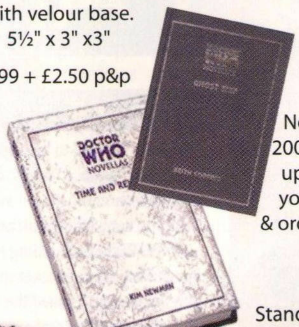
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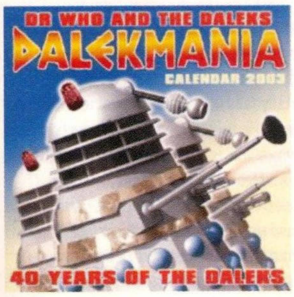
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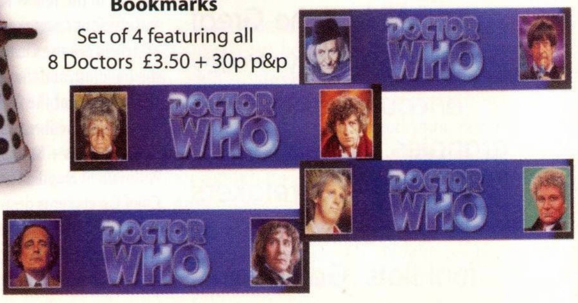
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DWM ARCHIVE

PARADISE TOWERS

All hail the Great Archivist! Andrew Pixley encounters cannibal grannies, Kang warfare and zombie caretakers in a futuristic fable of foul flats. Going up ...

PART ONE

Mel looks forward to having a dip in the pool at the top of Paradise Towers, a remarkable piece of architecture which won awards in the 21st Century. But when she arrives with the Doctor in the TARDIS, the building is a rat-infested mess. They are taken captive by a gang of graffiti-spraying girls called the Red Kangs, led by Bin Liner and Fire Escape.

Elsewhere in the tower, something attacks the last of the Yellow Kangs and then one of the officious Caretakers. It seems that the attackers are the Cleaner robots which tend the building, and that this is being done with the collusion of the Chief Caretaker who is feeding the victims to something. When Red Wallscrawlers – Kangs – are reported in Fountain of Happiness Square, the Deputy Chief Caretaker is despatched to seize them. In the confusion, the Doctor is captured by the Caretakers, but Mel escapes from the Kangs and is invited in for tea and cakes by two eccentric old ladies called Tilda and Tabby. The two Rezzies recall how after the Great Architect finished Paradise Towers, the youngsters and oldsters were brought here while the in-betweens went off to war. The tea party is interrupted by a muscle-bound youth called Pex who claims to "put the world of Paradise Towers to rights", and offers himself as Mel's guide so she can rendezvous with the Doctor at the pool.

The captured Doctor is intrigued by tales of the disappearances, and also Kang wallscrawl showing people attacked by Cleaners, one of which seems to pursue his party. Brought before the Chief Caretaker, the Doctor is welcomed as the Great Architect and hailed by the Caretakers – before the Chief gives the order "Kill him".

PART TWO

The Doctor is condemned to a 327 Appendix 3 Subsection 9 Death and left guarded by the Deputy Chief when the Chief is called away to investigate the disappearance of another of his Caretakers. By using the Caretakers' devotion to their rule book against them, the Doctor is able to escape. The Chief Caretaker meanwhile suppresses rumours that the Robotic Self-Activating Megapodic Mark 7Z Cleaners are out of control ... as the Cleaners continue to take their victims to a vault in the basement. The vault is visited by the Chief, who speaks in a fatherly manner to a pair of glowing red eyes which belong to something hungry.

Trapped between two Cleaners, the Doctor accidentally falls into the Brainquarters of the Red Kangs. He is intrigued by a coin he has found which was issued by the Great Architect Kroagnon. Meanwhile, the Chief orders his men to search for the missing Doctor and the wallscrawlers. Soon the Caretakers locate the Brainquarters and start to break in.

Mel meets the Blue Kangs, who are scornful of Pex, saying that he is a coward who stowed away to the Towers rather than face going to war. Lost in the corridors, Mel finds Tabby and Tilda's flat again. However, the two old ladies have a rather sinister reason for wanting Mel to stay for tea. Tabby brandishes a toasting fork while Tilda traps Mel in a shawl, saying "it is much better not to struggle too much. It only causes needless distress."

PART **THREE**

Mel is saved from forming part of the Rezzies' diet by both the intervention of Pex and a mechanical arm from the kitchen's waste disposal system pulling Tabby and Tilda down to the being in the basement. Locating a map of Paradise Towers, Mel determines to reach the pool on floor 304. She and Pex are attacked by Cleaners, and then find their lift heading for the forbidden basement, but eventually reach the pool at the top of the block where another strange robot lurks in the waters.

The Doctor agrees to let himself be recaptured by the Caretakers so that the Red Kangs can escape. The Chief explains that Kroagnon disappeared just as Paradise Towers was being completed, and the Doctor realises that the Chief knows about the killings. When the Chief is called away to investigate the disappearance of Tabby and Tilda, the Doctor is left watching the Illustrated Prospectus of Paradise Towers. The Red Kangs rescue the Doctor, and back at their Brainquarters the Doctor studies the Prospectus video. The Doctor now recalls that Kroagnon also designed Miracle City, but was so obsessed by people spoiling the beauty of his creation that he had those who tried to live inside it killed. He suspects that the Kangs' parents tried to trap Kroagnon in Paradise Towers' basement. When the Blue Kangs break into the Red Kangs' base, the Doctor persuades the two groups to work together and they descend to the vault.

The Chief confronts his "pet" and learns that the voice wants a body to live in. The Doctor and Kangs watch as the Chief becomes trapped in a descending tube which blazes light. The Cleaners turn on the Kangs, and one of them grasps the Doctor ...

PART **FOUR**

The Kangs rescue the Doctor from the Cleaners and they escape from the basement as the Chief is released. His skin is now a pale silver, and he moves like a zombie – as the reincarnation of Kroagnon. Kroagnon is determined to purge his building of its human pollution. The Deputy declares an emergency as the Cleaners start killing all those in their path.

In the pool, Mel is attacked by the robot Cleaner, but destroys it using Pex's gun. The Doctor urges the Kangs to get to the safety of the higher levels where other survivors, both Rezzies and Caretakers, soon assemble to unify against the menace. The Deputy reveals that there are explosives on floor 245, and the Rezzies and Kangs work out how they can immobilise the Cleaners. The Doctor plans to act as bait, luring Kroagnon to join him at a booby-trapped area. The dangerous job of keeping Kroagnon occupied while the trap is set up is given to Pex.

The Doctor's mocking of Kroagnon's design persuades the architect to accompany Pex, however, at the booby-trapped shaft door, Kroagnon gets the upper hand. To save the Doctor, Pex launches himself at Kroagnon and they both fall into the explosives ...

As the Doctor and Mel leave Paradise Towers in the TARDIS, the Kangs hail Pex's brave sacrifice, and a new piece of wallscrawl is seen: "Pex Lives" ...

"THIS WOULD NEVER HAVE HAPPENED BEFORE"

In the Square, the Kangs have erected a memorial shrine to Pex and Bin Liner presides over the ceremony watched by all the inhabitants.

BIN LINER: Hail Pex. Hail the unalive who gave his life for the Towers. In life he was not a Kang but in death he was brave and bold as a Kang should be.
MEL: Poor Pex ...
THE DOCTOR: Indeed, poor Pex. But look, Mel, they are all here. The Caretakers. The Rezzies. The Kangs. This would never have happened before. Perhaps now they'll all start working together.

From **PARADISE TOWERS PART FOUR** by Stephen Wyatt

IN **PRODUCTION**

What not to wear? The Kangs decide it's red or dead for the Doctor and Mel ... © BBC

Stephen Wyatt had, by 1986, written both for theatre and for radio. Originally a university drama tutor, Wyatt's growing dislike of his job spurred him into writing his own material, first for theatre in Coventry and then as the resident writer with London theatre company, the Bubble. During five months spent working at the BBC script unit, Wyatt phoned TV producers on spec to try to sell scripts. One of them was John Nathan-Turner, the producer of *Doctor Who*, to whom he sent *Claws*, a comedy pilot about a club of backstabbing cat breeders which Wyatt had written in 1985 and which had just been commissioned for *Screen One* (to be broadcast in October 1987). Nathan-Turner was impressed with *Claws* and so he contacted Wyatt, asking him to come in to discuss some story ideas in the New Year.

Wyatt had watched *Doctor Who* in the 1960s but had not followed the show since. However, after watching *The Trial of a Time Lord*, the writer developed an outline for *Doctor Who* which was effectively a comedy of manners, working in various continuity elements to the series' past. By the time Wyatt came in to see the production team in January 1987, Andrew Cartmel had joined *Doctor Who* as script editor. Cartmel's first work was on *Strange Matter*, a script commissioned prior to his arrival by Nathan-Turner. The new editor disliked both *Strange Matter* and *Trial*; Cartmel wanted to develop new stories in a different style – and Wyatt became his first commission. Cartmel indicated that he was not keen on Wyatt's offered story idea, but he liked the dark humour of *Claws*. When Cartmel asked Wyatt what science fiction he liked, the writer admitted that he had read very little of the genre, but that he admired *High Rise*, an SF novel by J G Ballard, set in a tower block. The duo's discussion continued over lunch at a nearby pub, after which Nathan-Turner approved the notion of a serial set in a futuristic tower block.

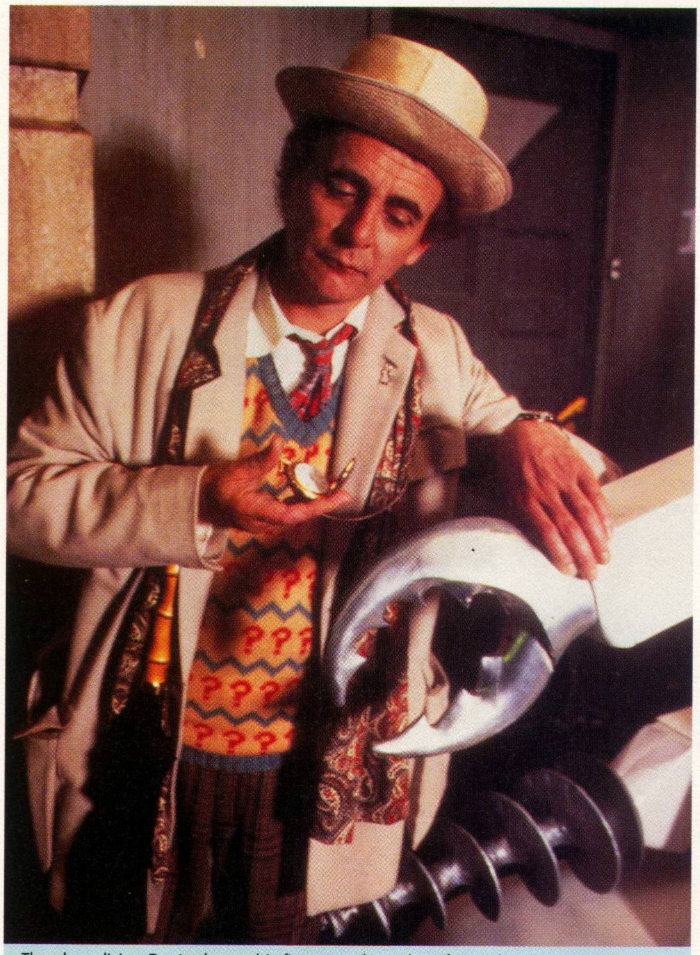
Wyatt quickly developed his new story idea, despite the fact that he did not know who would be playing the Doctor. The news that Colin Baker's contract had not been renewed had been made public during December 1986, and his successor had not yet been cast. Having disliked *Trial*, Wyatt wanted to get back to presenting the Doctor as a Victorian explorer in space, omitting references to the show's past – a move Cartmel strongly supported. To research *Doctor Who* scripting, Wyatt read the late Robert Holmes' scripts for the first four episodes of *Trial* and admired many of the qualities in them.

The new high-rise serial developed as Wyatt created a group of extreme characters to populate his distorted parody of modern day tower blocks. Wyatt recalled his own experiences of visiting friends who lived in some East End apartment blocks, and how the empty lifts seemed to come and go to different floors of their own accord; his friends then explained to him that this was caused by children playing in the lifts and pressing the buttons for all the different floors.

Wyatt was formally commissioned for the first episode of his four-part story on Friday 30 January, with the serial entitled *Paradise Tower*. Taking a week off work from the BBC script unit, Wyatt produced his first script and outlined the remaining three in just six days.

One of Wyatt's aims was that Paradise Towers should be a dirty, lived-in setting for a *Doctor Who* serial. In the script for Part One, Wyatt noted that Potassium Street was, like all the streets of Paradise Towers, "completely enclosed and lit by artificial light. Each is painted individualised colours (Potassium Street's being silvery blue) and, between the numbered front doors of the flats, are futuristic streetlights, nooks and drinking fountains." The Fountain of Happiness Square was "a medium-sized square ... Large glass windows let in daylight though they are smashed. A fountain in the centre that doesn't work. Futuristic litter everywhere." In very early versions, the planet was called Kroagnon; this later became Griphos.

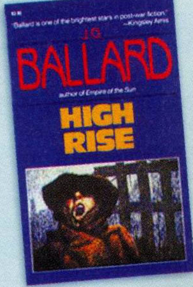
Cartmel asked for the inclusion of a gang of teenage girls who would use new slang terms; Wyatt thus created the Kangs as children living in a dictatorship who used their wits to survive and so created their own sub-culture and society. The first Kang seen is the last Yellow Kang, described as "a teenage girl ... dressed all in yellow and her costume and her hair are in a style best described as Kung-Fu Punk." The Red Kangs are "armed with strange metallic crossbows, put together from bits of scrap metal". Their arrows look "very much like they're made out of TV aerials" and their greeting, demonstrated by the "Second Kang" was "a version of pat-a-cake. It is solemn and slightly menacing so the Doctor and Mel have to quickly repress a desire to giggle".



The clean-living Doctor keeps his finger on the pulse of Paradise Towers. © BBC

INFLUENCES HIGH RISE

James Graham Ballard had been writing science fiction since 1956, but was best known for his novel *Empire of the Sun*. *High-Rise* was first published in 1975 by Jonathan Cape, and formed part of Ballard's urban disaster trilogy along with *Crash* (1973) and *Concrete Island* (1974). The novel is set in the present day, in a luxury apartment block of London's Docklands where the inhabitants are professional people, including medical lecturer Dr Robert Lang who acts as the narrator. The flats have been created by architect Anthony Royal, who has becomes obsessed by the building and lives in a penthouse at the top of the high rise, looking down on those below as a strange sociological experiment. The more affluent families live in the higher levels and have better parking spaces than the younger professionals who dwell in the lower apartments. Slowly, there is rivalry between the residents of different floors and classes. The richer families become angry with the children of the poorer families messing around in the swimming pool at the top, and the lower families claim the rich are making their pets defacate in the poorer areas. Acts of violence occur, starting with vandalism, then a dog being drowned in the swimming pool, and eventually murder. The lifts are sabotaged at the lower levels, and checkpoints are established on the stairs. Because the inhabitants find the danger exciting, the police are not summoned, and the high rise block is allowed to become a nightmarish world. The inhabitants now remain inside, forming hunting groups. Holding Royal to be responsible for the terrifying society inside the flats, a domineering TV documentary producer called Richard Wilder sets out to kill the architect – but the death of Royal changes nothing and adds to the savagery as tribal groups seek better, higher territory. Royal's wife becomes one of a female clan of cannibals. The conclusion of the book has Laing, surviving with his ex-wife and a female neighbour, roasting an Alsatian for dinner; he watches the lights go out in a neighbouring block and prepares to welcome the inhabitants to his world of barbarism.


"Ballard is one of the brightest stars in post-war fiction." —Kingsley Amis
J.G.
BALLARD
author of Empire of the Sun
HIGH RISE

Wyatt originally envisaged the Caretakers as far older and paunchier than they finally appeared on screen. The Chief Caretaker is revealed as "an elderly man in a frayed but flamboyant costume half way between that of a South American dictator and a Chief Commissionaire". The Caretaker's Headquarters was "like a futuristic security guards' room with screens round the walls".

Pex was "a Rambo-style figure, (with) gleaming muscles and rugged jaw. He carries the inevitable multi-purpose gun" and activates the lift by giving it "a savage Karate blow". Envisaged by Wyatt as a Sylvester Stallone lookalike, the joke was that he was incompetent, cowardly and that he would be easy for Mel to dominate and save. Wyatt's experiences in the lifts were incorporated into Pex's dialogue with Mel in Part Three.

Tilda, the "First Rezzie", was "a tiny sweet-looking old lady, dressed somewhat bizarrely but apparently very friendly" while "just behind her is her considerably larger but still sweet-looking friend, Tabby". Their flat was "a cluttered jumble ... with a table and chairs in the middle, a budgie in its cage and, by the sink, a waste disposal chute ... The table is covered with some well-chewed large bones. Tabby rushes over to the table and starts to gather them up and throw them down the waste disposal chute". In Part Two, Tilda is "working on a seemingly endless strip of knitting. Bones litter the table", and when Tabby remarks that vanishing people always leave something behind, "she stares at the pile of bones". It was Tilda's knitting which was used to trap Mel at the end of Part Two, and it was then used by Mel and Pex to block the waste disposal chute in Part Three. Going through the drawers and cupboards, Mel "pulls out a large futuristic mousetrap. She puts this gingerly aside and then produces a small map in a lovingly knitted woollen holder".

The Cleaner robots – whose involvement in the plot was upgraded when Cartmel decided to make them the featured 'monsters' – were not to be revealed at first, and the script initially indicates "We see the large all-white legs of a robot ... The robot is pulling a gleaming high-tech version of a dustcart." The luckless Caretaker is killed by "a large white mechanical claw". When a Cleaner is finally revealed in the scene with the Doctor and his Caretaker escorts, it is "large, gleaming, white, with blades swishing away at its sides." As the Doctor examines the oltrimotive bi-curval scraping blades, "a large claw shoots out from the robot's head". When the Doctor confronts a Cleaner again in Part Two, "a mechanical arm shoots out from the front of the 'Cleaner' and starts spraying out some sort of evil-looking smoke". The Cleaner which confronts Mel and Pex in Part Three has "an evil-looking corkscrew device protruding from its front". After the attack from Kang arrows at the start of Part Four, "the Cleaners pull out the arrows with their claws and start up again".

Along with Ken Campbell, Chris Jury, Dermot Crowley, David Fielder and Hugh Futcher, Sylvester McCoy – whom Nathan-Turner wanted as the next Doctor – went through the formality of a camera rehearsal in Presentation Studio B at Television Centre on the evening of Wednesday 18 February. The following day, Parts Two to Four of *Paradise Towers* were commissioned from Wyatt. Having spent a week on detailed drafts and breakdowns, it took Wyatt only two days to write each script.

Neighbour from hell Tabby (Elizabeth Spriggs) is bad to the bone ... © BBC

For the Kroagnon creature, Cartmel wanted a tentacled monster but was warned by Nathan-Turner that this sort of creature was difficult to get to look convincing. The creature was described as "a mysterious large machine with mechanical jaws and above the flickering red light, like a malevolent eye, in a control panel. On the floor, items of blood-stained clothing belonging to Kangs and Caretakers." The machine speaks in "low guttural human sounds." In Part Four, the Chief Caretaker is "transformed into a Zombie-like body for the Great Architect. His face is pale and strangely coloured, his movements more robotic and his voice more mechanical and much softer than before. His threadbare uniform, however, is now glistening and new ... He still has a cap-like device attached to his head".

DANGER
EXPLOSIVES

Bonnie attempts to blow her squeaky-clean image sky-high! (Please don't try this at home) © BBC

Wyatt found it difficult to write for Mel whom he felt had been created as a generic companion; the writer wanted to make her capable by making her the one to kill the monster in the pool, described as "a sinister looking robotic crab", rather than being rescued. Further material in Part Four described "a huge metallic cleaner-style claw comes up in the pool ... it belongs, along with the periscope, to an underwater 'cleaner' planted in the pool". At the sign of the cleaner, "Pex stands panicking ... in the manner of heroines in action movies".

With McCoy contracted on Thursday 26, the scripts needed to be redrafted for the new Doctor. Wyatt thought strongly of the Second Doctor as portrayed by Patrick Troughton, and added humour such as the Doctor's escape from the Caretakers using their own rulebook. The Seventh Doctor's habit of misquoting established *Strange Matter* was severely reduced, with just the odd line like "Clothes don't maketh the man" in Part One. Some of the Doctor's speeches were longer in the script, such as when he examined the graffiti in Part One commenting "Still, for somebody as inquisitive as myself, such things are not without their interest" and telling a Cleaner in Part Two "I've got so many things to work out and you really aren't helping".

Many of the scenes were truncated before production, notably the opening scenes of the Doctor and Mel exploring the Square, the Doctor's capture by the Caretakers, the Doctor narrowly missing Mel and Pex in the corridors in Part Two, and the Doctor's first visit to the Red Kangs' Headquarters and viewing of the Prospectus in Part Three (where he also referred to "Perfection Precinct" as one of Kroagnon's creations). The script did not refer to Pex's use of the explosives in the final battle with Kroagnon. One odd item of continuity was a reference in Part One to Doctor jettisoning the TARDIS pool which had been seen in *The Invasion of Time*.

To direct the serial, Nathan-Turner wanted to use Nicholas Mallett who had directed the first four episodes of *The Trial of a Time Lord*; the producer had sounded out Mallett about returning to the show the previous year when the director was working on *Crossroads*. So keen to return to *Doctor Who* was Mallett that he cancelled work on a German mini-series, *Ruby* by Pip and Jane Baker, to join production at the end of March. Mallett found Wyatt's script very wordy, but also felt that Nathan-Turner argued too much with the writers to get the serials redrafted the way he wanted. Because of the location schedules for *Strange Matter* and *The Flight of the Chimeron* either side of *Paradise Towers*, Mallett had to trade one of his six days in studio for two days of OB recording on the pool sequence.

Can Maddy (Judy Cornwell) keep up appearances in front of The Chief? © BBC

Set designer Martin Collins was new to *Doctor Who*, Janet Tharby had previously designed the costumes on *Resurrection of the Daleks*, while Shaunna Harrison supervised make-up for the last six episodes of *Trial*. Visual effects designer Simon Tayler had been a design assistant on *The Pirate Planet*, *Full Circle* and *Warriors' Gate*.

At the outset, Mallett wanted to view programmes about modern architecture and as early as Thursday 2 April had requested editions of the documentary series *The Shock of the New* which had been shown on BBC2 in Autumn 1980. Clips from the *Trouble in Utopia*, *Culture as Nature* and *The Future That Was* segments were selected.

At the end of March, Mallett started to cast the guest roles in the serial. Rosemary Leach was offered the part of Maddy on Monday 30 March, while Ronald Lacey was contacted concerning the Chief Caretaker on Wednesday 1 April. Philip Jackson was offered the Deputy Chief Caretaker's role on Thursday 9, and the following day the parts of Maddy and the Chief Caretaker were offered again – this time to Frances Cuka and Ian Richardson. Roger Daltry of The Who was sent the part of the Deputy to consider on Wednesday 15.

By Tuesday 28 April, Edward Hardwicke had accepted the role of the Deputy Caretaker; however, Hardwicke then had to drop out because of filming commitments on another project. In his place, Mallett cast Clive Merrison with whom he had worked on the television series *Cockles*; Merrison had appeared in *The Tomb of the Cybermen* 20 years earlier. The role of the Chief Caretaker went to Richard Briers, an actor best known for his sitcom work on series such as *Marriage Lines* and *The Good Life*, but who was also doing stage work such as *King Lear*. Briers initially debated whether or not he should take the assignment when it was offered, but all his colleagues advised him not to miss the opportunity.

'IT WAS DIFFICULT FOR SYLVESTER BECAUSE THE THE DIALOGUE WAS WRITTEN FOR COLIN'S DELIVERY'

NICHOLAS MALLET DWM 230

Veteran actress Brenda Bruce took the role of Tilda, having appeared on television in material ranging from the BBC Shakespeare productions to the Central soap *Connie*. She was joined by Elizabeth Spriggs as Tabby. Spriggs, whose television career included *Fox*, was originally cast as Chessene in *The Two Doctors* three years earlier, but had dropped out after a disagreement over film rehearsals. The third principle Rezzie, Maddy, was Judy Cornwell who had appeared in *Moody and Pegg* and *The*

Chief justice? 'Unalive' Great Architect Kroagnon (Richard Briers) takes the bait. © BBC

Good Companions; Nathan-Turner had seen Cornwell's work and cast her, and it turned out that the actress had watched *Doctor Who* regularly since the series began.

Casting Pex proved to be a problem; a number of well-built actors read for the part, but none of them had the sense of humour which allowed them to send up their physique and image. In the end, Mallett cast Howard Cooke whom he felt could deliver a good performance although he did not have the stature which Wyatt had envisaged; the writer felt the joke about Pex being a stupid muscleman was lost. In selecting the Kang girls, Mallett and Nathan-Turner did improvisational work with the candidates. They were particularly impressed by Catherine Cusack, the youngest daughter of actor Cyril Cusack, who gave a fine performance despite her lack of training and was immediately cast as the Blue Kang leader. Nathan-Turner had always wanted to work with Julie Brennon, the wife of Mark Strickson who had played Turlough, and so she was cast as Fire Escape. Playing Bin Liner was Annabel Yuresha, whose parents were members of London Festival Ballet. The young caretaker in Part One was a television break for Joseph "Joey" Young, whose mother was one of the Kaye Sisters and whose father was a friend of Nathan-Turner's.

'THE CLEANING ROBOTS WERE JUST TERRIBLE – ANYONE COULD HAVE TORN THEM APART, NO PROBLEM!'

HOWARD COOKE DWM 230

Script amendments were sent out to the cast on Friday 8 May, and the following week Mallett struck an agreement with Tristar Film & TV GmbH and Time-Life Video to use extracts which he had found in *The Shock of the New* to appear in the Paradise Towers travelogue required in Parts One and Three.

The cast assembled for a read-through of the serial on Tuesday 19 May and spent the next day rehearsing the OB sequences to be performed on the last two days of the week. In rehearsals, Mallett had problems restraining the cast and stopping them being carried away by the comedic elements; McCoy was particularly keen to improvise and ad-lib around the scripted material. Spriggs and Bruce both spent a long time giving Langford guidance as to how they should play the scene in which Mel met Tilda and Tabby.

While rehearsals continued in London, the OB venue of the pool at Elmswell House in Chalfont St Giles, Buckinghamshire was dressed on the morning of Wednesday 20, with the visual effects team setting up the "crab" pool Cleaner in the afternoon. This was to be the only OB work on the serial, for the pool scenes on the top floor in Parts Three and Four and for similar travelogue shots in Part One.

Recording began at 9am on Thursday 21 May with a photographer present to get shots for picture publicity, BBC Enterprises and the *Radio Times*; McCoy and Langford posed by the poolside with the pool cleaner robot. McCoy's costume was amended from the one seen in *Strange Matter*; he now wore a Paisley scarf and hatband, hid his braces beneath his pullover, and carried a new umbrella.

With Wyatt in attendance, taping started outdoors with a short scene of Pex and Mel arriving at the swimming pool, after which production moved indoors to continue the scene at the poolside. A crane shot of the pool was then taped for the travelogue. All the scenes which came after the attack on Mel by the pool Cleaner were then recorded with the rest of the guest cast as well as McCoy. Mallett planned his camera angles carefully to avoid showing the outside entrance to the pool.

Taping on Friday 22 required only Langford and Cooke of the main cast, along with stunt expert Ellie Bertram who was to double Langford in the underwater shots during the attack on Mel by the robot crab. These moments of action were arranged by stuntman Roy Scammell who had worked on *Doctor Who* on serials such as *The Ambassadors of Death*; the sequence was recorded, along with all the underwater shots showing the robot's point of view. Because Elmswell House was in the process of being sold, the pool had not been used in two years and the water had not been heated up. Thus the water was freezing cold for Langford and Bertram who covered themselves in grease to keep warm during recording; the actresses were kept warm by hairdryers held by the crew, and eventually were allowed to heat up in the adjoining saunas. Langford was also very nervous about firing the flash charge in the prop gun in case it burnt her bare arms, but managed the shot in one take. In total, almost ten minutes of material was recorded for the final instalment.

By the time rehearsals for the first studio recording started on Saturday 23 May, McCoy was starting to feel more comfortable with his Doctor's character although he was still concerned by the large amount of complex dialogue he was given. As usual, Langford learnt her lines very early on. At first, Briers overplayed both roles and Mallett and Nathan-Turner asked him to tone his performance down; watching the finished programmes later on, Briers felt that he had still overplayed the parts.

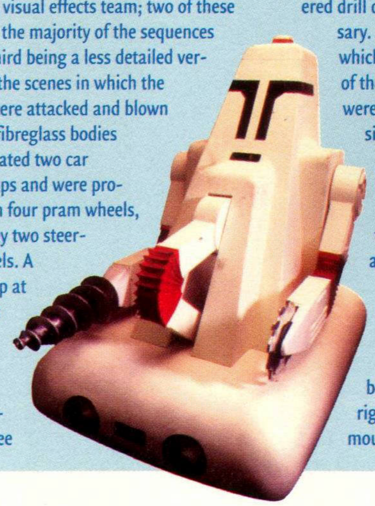
During the rehearsal period, McCoy headed back up to near his birthplace in Dunoon, Scotland to appear on the live BBC1 show *It's Wicked* on Saturday 30 May.

Studio recording on *Paradise Towers* began in Television Centre Studio 1 on Thursday 4 June. Two taping sessions were scheduled, the first from 2.30pm to 6pm and then from 7.30pm to 10pm, and Mallett used an Ikegani portable camera to get some of the more difficult shots he wanted.

The TARDIS scenes for Part One were taped first, with the travelogue shots on the scanner to be added in post-production. Recording then moved onto the large, two-level Square set where the locked-off shot of the TARDIS materialising was recorded along with the use of a wind machine to blow rubbish around the area; the scene of the Doctor and Mel emerging from the TARDIS was shifted to the Square set on recording. There was various ad-libbing, such as the Doctor greeting a piece of equipment ("You never can tell") and Mel's comment that the TARDIS pool was leaking. Recorded next was the scene between the Chief (with Briers made up to look like Adolf Hitler) and Maddy in the Rezzies' Flat for Part Three, which allowed visual effects to set up the shot of the Kang arrow hitting the wall by the Doctor and Mel in the Square, after which the cutaway shots of the rats seen by the Doctor and

VISUAL EFFECTS
THE CLEANERS

Three Cleaner robots large enough to contain an operator were built by Simon Tayler's visual effects team; two of these were for the majority of the sequences with a third being a less detailed version for the scenes in which the robots were attacked and blown up. The fibreglass bodies incorporated two car headlamps and were propelled on four pram wheels, guided by two steering wheels. A small gap at the front of the casing allowed the operator to see out of the prop; below this was a central claw operated on a cable release mechanism which could be fitted with a powered drill or a circular saw as necessary. There was also a bin which could be towed by one of the Cleaners, and dummies were placed inside this to simulate the Cleaners' victims. When the Cleaners were attacked, the operator inside the third prop removed the axle holding the arms in place on cue as the flash charges were detonated. On the final recording day, this prop had also been sawn in half and rigged to break up with mousetrap devices.



POST-PRODUCTION EDITING

Part Two lost the end of the first scene where the Chief apologised to the Doctor, "So sorry to keep you hanging about" and the end of the first scene with Pex and Mel. In this, Mel gets angry with Pex after he bends the light fitting and asks him "If you're so marvellous, why doesn't anybody else in Paradise Towers want your help? ... Or is everybody else so fed up with you kicking down their doors and smashing their street lights that they don't want to have anything to do with you?" Pex says he can put it back, but Mel tells him to forget it. The end of the scene in which the Kangs fear No Exit is 'unalive' was also trimmed. After Fire Escape hopes that No Exit gets back to their headquarters, Bin Liner says that "No Exit's a redder-than-red Kang" and the girls move off, chanting in a sombre mood. At the end of the scene where the Chief hears of the Doctor's escape from his Deputy, he was to add "I don't think I need to remind anyone just how unpleasant a 327 Appendix Three Subsection 9 death can be". An entire scene of the Doctor being menaced by a Cleaner after he copies down the wallscrawl was deleted; the Doctor hears the machine, but tells it to be quiet and then suddenly realises the threat he is under. Remarking that he won't be fooled by the scraping blades again, the Doctor is astonished when the Cleaner instead releases some smoke at him; he makes his escape and the Cleaner pursues him. The scene where Maddy visits Tilda and Tabby was cut to remove Maddy saying that she has a bad feeling about what is happening in Paradise Towers as Tabby takes her plate of remains into the kitchen and empties it down the waste disposal chute. The start of the scene where Mel talks to the Blue Kangs was cut to remove Pex saying that he will take them all on because he is a trained fighting machine.

Mel hopes a gym'll fix it for Pex (Howard Cooke). © BBC

Part Three lost a short scene of the Deputy watching two Caretakers cutting the Kang base door and commenting "According to Rule 456B Subsection 9, that should just about do it." The end of the scene where the Doctor gives himself up to the Deputy had its last shot deleted; as the Doctor was led away, Bin Liner and Fire Escape emerged from a ground level window and started to follow the party. The end of Part Three and start of Part Four were also reworked slightly. The OB sequence of Pex and Mel entering the pool was originally to appear at the start of Part Four, but was pulled back into Part Three. Part Three originally ended with the Doctor watching in horror as the Chief Caretaker screamed inside the tube, but this was now continued to include the opening shots of Part Four with the Doctor attacked by the Cleaners.

Part Four also lost the very start of a Red Kang Headquarters scene where Bin Liner relays a report from Fire Escape that the Cleaners are on floor 23; the end of the scene was also cut, removing a speech from the Doctor in which he tells Bin Liner, "You've got to forget your old fears. We need time to think and plan. The Cleaners could be here in no time at all at the rate they're going. The pool in the sky is the only place we can go. Mel will be there. We will be safe." The start of the scene with the Deputy trying to call the Chief before announcing Emergency Regulation ZZZ was also cut, along with the whole of the subsequent scene in which Caretaker 49 stroke 7 subsection 5 is confronted by two Cleaners and then told to stay where he is by the Chief: "we all have a duty to make sure Paradise Towers is made thoroughly clean, don't we?" A brief scene of the Doctor examining the nearly finished booby-trap door with Fire Escape and the Deputy was also dropped.

Mel was taped. While recording on the Square continued up to the Doctor's capture (for which McCoy performed his own stunt fall), Briers had undergone a costume change and taped the scene of Pex luring Kroagnon through the Square in Part Four. Nathan-Turner had been unhappy with the original costume fitting for Cooke as Pex and had asked for the outfit to have more rips and tears, with stubble added to Cooke's face.

Taping then moved to the Street set outside Flat 1236 where Mel met Tabby and Tilda, and recording continued in the Rezzies' Flat for more scenes, including Cooke's entrance as Pex via a breakable prop door. With these Part One scenes completed, recording moved to the 3rd Floor Street (the same set with different signs and lit by a different coloured light). This was the venue for the Doctor being escorted by the Caretakers in Part One, and this saw the first use of the Cleaner props, with various cutaways of the machines usually being taped after the main scene. The Doctor and Caretakers then escaped to the lift which incorporated a small monochrome monitor screen on which the floor number was displayed. As with Pex, the Caretakers' costumes looked too clean and had to be dirtied down.

Recording moved back to the Square where the Blue Kangs' shrine to the Yellow Kang had been erected, after which the scene about No Exit's disappearance in Part Two was performed. The next scene recorded was Pex's destruction of the street light on the 4th Floor Street (Cooke mangling another special prop), and then the scene of Pex and Mel crossing the Square for Part Two was taped.

Recording on Friday 5 June followed the same schedule as the previous day, and began back in the Rezzies' Flat and the street outside for the scenes in Part Two, after which a shot of a Cleaner moving along the 4th Floor in Part One was performed. This allowed the next scene in the Flat to be set up, with lots of cutaway shots for the attacks on Tilda and Tabby by the waste disposal system, dummies providing the legs of the two Rezzies being pulled into the wall, and Tilda throwing the knife which impacted into the door by Pex. With this action scene completed, two long pieces of tape were recorded showing the empty corridors for later use on the videowall of the Caretakers' Headquarters; for these high-angle shots, one camera was mounted at the top of a ladder. After this, the remaining scene in the Flat was taped for Part Three, with another sequence for the videowall – this time of Cleaners spraying smoke – then taped for Part Four.

By now, recording was running badly behind. The intention had been to record a scene with the Doctor narrowly missing Pex and Mel on the 4th Floor, then the Doctor making his plan with the Kangs in the Square for Part Four. Sequences of Mel and Pex at the lift in Parts Two and Three were then scheduled for the 12th and 48th Floors, to be followed by the Doctor encountering a Cleaner on the 20th Floor in Part Two. All these scenes were abandoned, and instead the team jumped to the last two scenes which had be taped on the Square set with Mel seeing graffiti on the TARDIS in Part Three and the final scene of the serial which required most of the cast. For this closing sequence, McCoy again reprised his "You never can tell" ad-lib.

Dinnerladies: Tilda (Brenda Bruce) and Tabby (Elizabeth Spriggs) 'do lunch' ... © BBC

Monday 8 June saw the start of rehearsals for the second studio session, with Briers and Young recording various items for their Part One radio conversation and the Kroagnon dialogue at the Speech Studios of Television Centre at 4.30pm on Wednesday 10 June. Around now, McCoy and Langford donned their *Paradise Towers* outfits for a special photocall at Television Centre where they joined children from Tadnell Middle School in Portsmouth who had travelled up to London to clean the TARDIS as part of their annual charity sponsored car wash.

By now, Mallett was running into problems with the use of the footage he had selected to adapt from *The Shock of the New*. In the end, Mallett agreed with video effects designer Dave Chapman that the offending

VISUAL EFFECTS
POOL CLEANER

The crablike pool cleaner prop constructed by Simon Tayler and his assistant Mark Collcutt was five feet long with a floatation unit. The prop was operated via transparent rods by Tayler and his assistant who withstood the cold of the pool in wetsuits. To propel the creature, a winch was used to pull it through the water. However, the cable installed in the prop to get a tentacle which emerged from the robot's mouth to move was not tight enough, and its use was abandoned. A submerged Tayler positioned himself very close to Bonnie Langford during the robot's attack on Mel, and found that the actress' piercing shrieks hurt his ears ... something which Langford found very funny.

items could be masked out. In the end, only material from *Trouble in Utopia* was used; one shot in the Part One travelogue and eight shots in the prospectus for Part Three.

The final three days of recording were performed in TC1, starting on Wednesday 17 June and sticking to the same schedule as before. Recording started on the 4th Floor Street with a Cleaner moving along in Part One, and continued with the remounted scene of the Doctor and Mel missing each other in Part Two. Next came the abandoned scene between the Doctor and Kangs from the Square, now set on the 3rd Floor Street, after which the 20th Floor material with the Doctor and Cleaner was taped. This set was now used for the scene of the Doctor's escape from the Cleaners, after which all the sequences for Part Two in the Red Kang's Headquarters were performed.

'I WAS MEANT TO SAY THAT THE WATER WAS LOVELY – I GOT IN THERE AND I COULDN'T SPEAK!'

BONNIE LANGFORD DWM 260

A short scene of the Deputy leading the hunt for the Doctor in Part Two came next; for this, an illuminated prop with a photographic slide of a costumed McCoy was used as the tracking device. The shots of the Caretakers burning their way in on the 20th Floor (thanks to magnesium wire laid around the door) and the concurrent scenes inside the HQ were then taped for Parts Two and Three, with a hand-held camera being employed on scenes such as the Doctor giving himself up to the Deputy. The Red Kang Headquarters scenes continued for Parts Three and Four, including the viewing of the Prospectus; this was played in off U-matic tape and at this stage did not have its commentary. Recording then moved to the 20th Floor Street with the Doctor and Deputy setting up the booby-trapped door, after which the trap was sprung. This scene required many cutaway shots, taped afterwards.

The usual afternoon and evening recording was planned for Thursday 18. Mallett scheduled all the abandoned scenes in the Lift held over from the previous studio session, after which came the scene in Part Three where the Chief confronts a Cleaner on the Lift Approach of the 48th Floor.

All the scenes with the Yellow Kang were taped next on Potassium Street – the 35th Floor – which, along with the 34th Floor, was also the venue for the scenes with the Young Caretaker. For these scenes, Young played to Briers' pre-recorded dialogue; the crew felt that Young looked too handsome, and so the actor had to have make-up applied to make him less attractive before recording. The Floor 34 scenes concluded with that of the Chief finding the remains of one of his men in Part Two.

The scenes in the Caretakers' Headquarters were recorded next, with special attention being paid to the bank of monitor screens. One screen had a live feed of a Cleaner on the Floor 34 set while others relayed pre-recorded shots and one was fed with some scrolling text. The external company CAL Video provided this text. Originally there were to have been far more live feeds from other cameras to the monitors, but a major function arranged a few days before recording demanded many of the available cameras and meant that Mallett had to use video loops instead. Once again, the Prospectus commentary had yet to be recorded whereas Young's dialogue in Part One had been taped in advance. The later scenes in the Caretakers' Headquarters were taped with Briers now in his Kroagnon make-up for Part Four; the voice of the Great Architect was played back on grams for one scene.

SBACKPAGESBACKPAGESBA GESBACKPAGESBAC

Who's taken to the cleaners!

Dirty deeds! The Doctor helps Melanie fight off a crabby cleaner, but there are more monsters to face

The final recording day, Friday 19, had an additional morning recording from 11am to 1pm and a photocall which concentrated on McCoy and Briers; recording was also visited by Ken Dodd who was to guest star in the next serial, *The Flight of the Chimeron*. With the scenes at the Caretakers' Headquarters complete, recording continued in the Street for Floor 111 where Kroagnon had a Caretaker killed in Part Four, and then the Lift Area of Floor 113 for Kroagnon with his Cleaners. Scenes of the Cleaners being destroyed were recorded next on the Street of Floor 209 and a Street Intersection, both of which used the dummy Cleaner prop.

The Basement scenes were recorded next, utilising lots of dry ice and smoke, and with Briers – back in his Chief outfit – playing to his own pre-recorded Kroagnon voice for Part Two. More cutaway shots were then taped, showing a Cleaner exploding and Tilda's knife impacting in the door by Pex. The Basement scenes then continued for Part Three, concluding with Briers emerging as Kroagnon at the start of Part Four; the glowing Kroagnon eyes had been constructed to flash in synchronisation with Briers' dialogue. The cast and crew then enjoyed the wrap party for the serial, with Spriggs and Bruce insisting to Nathan-Turner that their characters weren't really dead in the basement and could come back in a later story!

Post-production work on the serial included Chapman matting out the trees visible on location, and the addition of a false roof for Elmswell House for the shot of the pool as seen from the patio. For Part One, the episode caption was superimposed over the opening shot of the empty Potassium Street, whereas Parts Two to Four had the episode number shown over an extra establishing shot of Paradise Towers itself, inserted before the reprise; this image was a montage from perspective photographs of existing skyscrapers assembled by Oliver Elmes of BBC Graphics.

"Of course, in custard, I'm virtually undetectable ..." © BBC

Wyatt was generally pleased with the finished serial, although he felt that the whole setting could have looked more run-down; he also wished he had kept the Rezzie characters alive longer. The writer considered developing a sequel to *Paradise Towers*; in this, the Kang leaders were sent off to respectable boarding schools, but instead set off to find their lost brothers.

The incidental score for the serial was allocated to David Snell, a new composer for the series who had submitted some very atmospheric sample material for Part One, which Nathan-Turner felt made the show more dramatic. Snell reviewed the first two episodes on Wednesday 8 July, and then recorded the music for Part One at CTS Studios on Wednesday 15. The remaining two episodes were viewed on Friday 17, with Part Two then taped on Wednesday 22, again at CTS.

On 23 July, BBC announcer Simon Coady recorded his video commentary voice in the Speech Studio at Television Centre between 10am and 1pm. The same day, Part One was dubbed, with Part Two given its music the day after. Viewing the dubbed episodes back, Nathan-Turner was surprised at the effect of Snell's music and felt very uneasy about using it.

Nathan-Turner discussed the score with Colin Rogers, the assistant to Nathan-Turner's superior Jonathan Powell, and decided that Snell's work would have to be abandoned as the swimming pool muzak and distinctive themes which he had developed for each character were too intrusive. Wyatt also heard Snell's score which he felt was monotone and did not work in all the scenes. However, Snell's recordings for Parts Three and Four were scheduled at CTS for Wednesday 5 and Friday 14 August respectively, with dubbing on Thursday 6 and Monday 17.

Writing to Snell on Friday 11 September, Nathan-Turner indicated that the music would have to be rejected as it detracted from the visuals and "a repetitive quality which tends towards monotone has crept in". In the meantime, the producer contacted composer Keff McCulloch who had joined the show earlier in the year;

McCulloch was then working on *Delta and the Bannermen* when Nathan-Turner offered him the emergency job of *Paradise Towers*, saying that the first episode would have to be ready in three days.

Snell was very upset, writing back on Friday 18 offering to perform any rewrites on his work and asked if he could receive a fee for the work which he had done. Snell went on to score episodes of *Poirot* and graduated to feature films such as *Frankenstein*, *The Saint* and *The Cider House Rules*.

With Part One delivered on time, McCulloch had a week to produce the music for Parts Two to Four. McCulloch composed around 41 minutes of music for the serial, making use of Ron Grainer's theme tune for the series in cues for Part Two.

State of decay: Sylvester and Bonnie face trouble in paradise. © BBC

Paradise Towers was previewed on BBC1's viewer feedback programme *Open Air* which welcomed guests McCoy, Langford and Nathan-Turner on Tuesday 29 September to discuss reactions to the broadcast of *Time and the Rani* (the new title for *Strange Matter*); the clip selected was that of the Doctor and Mel talking to the Kangs in Part One. On Thursday 1 October, the *Radio Times* promoted Part One of the serial with an item about guest star Richard Briers, including a photo of the actor as the Chief alongside McCoy's Doctor.

One negative piece of publicity appeared in *The Sun* on Friday 2 October just before *Paradise Towers* began transmission; 'Beeb axe Dr Who after 24 years' was a completely erroneous report of how the series had been scrapped because of falling ratings.

The episodes were introduced by a brief reprise of the plot from the continuity announcer over colour caption slides. Shown opposite the popular soap *Coronation Street*, the ratings for *Paradise Towers* continued the low trend set by *Time and the Rani*, but with a fractional improvement in audience size.

On Thursday 8 October, *Stage & TV Today* carried the item 'Dr Who set to become a big budget hero' in which Nathan-Turner quashed the cancellation rumour and announced that a movie version of the series was to be made by Coast to Coast and released in November 1988; Caroline Munro was to star as a female robot who beams pop videos down to Earth from a pirate space station. Garry Bushell of *The Sun* followed up the item on Saturday 10 October, claiming that *Doctor Who* had now been saved following pleas from "thousands of fans" after the Friday 2 article; he too made reference to the Coast to Coast movie, as did the *Daily News* on Tuesday 13.

Although she had left the series with the recording of *Dragonfire* in August, Langford's high profile during the broadcast of *Paradise Towers* continued; the actress appeared on *New Faces '87* on Friday 16 October and *Night Network* on Friday 23. Two days after the serial concluded, the BBC1 show *Kilroy* devoted an edition to discussing fandom with contributions from McCoy and Louise Jameson. Some time after transmission of the serial, Briers discussed his role as the Chief on Radio 2's *The John Dunn Show* on Wednesday 18 November, and a further interview with Briers seen on *Open Air* on Thursday 17 December utilised clips from *Paradise Towers*.

The scene of the Rezzies threatening Mel with kitchen implements in Part Three drew a couple of complaints, despite being passed by Colin Rogers. Since the serial had been recorded, the horrific killings in the English village of Hungerford on Wednesday 19 August had prompted a careful control of violence on British Television. Michael Grade, the Controller of BBC1, asked Nathan-Turner to tone down this sequence with the result that several shots involving the use of knives as weapons were removed from prints of Part Three offered overseas.

The serial was sold overseas to Australia, New Zealand (screened January/February 1990) and North America (where it is also syndicated as a 90-minute TV movie). The serial was dubbed into German and shown on RTL as *Der Fluck des Kroagnon* (The Curse of Kroagnon).

Wyatt adapted his scripts into novel form as *Doctor Who – Paradise Towers*, taking the opportunity to reinstate some of the missing material and christen the Blue Kang leader as Drinking Fountain. The book was originally to be published in hardback by WH Allen in July 1988, but falling sales meant that no hard cover edition was produced after all. Instead, the book appeared in paperback in December 1988 as Book 134 in the Target Library; the cover painting was by Alister Pearson.

The music for the Cleaners entering the basement and the Doctor evading the Caretaker in Part Two, the Chief visiting his "pet" in Part Two, the Doctor operating the Fizzade machine in Part Two, the Illustrated Prospectus in Part Three, the final battle with Kroagnon in Part Four and the closing scene all appeared on *The Doctor Who 25th Anniversary Album* from BBC Records and Tapes in November 1988, entitled *Towers El Paradiso*, *Drinksmat Dawning*, *Newsreel Past*, *Guards of Silence* and *Goodbye Doctor*. Originally released on LP, cassette and CD, CD reissues have included *Evolution – The Music from Doctor Who* in May 1997 and *Music from Doctor Who* in 2002. The Drinks Machine sound effects was included on the CD *Doctor Who – 30 Years at the Radiophonic Workshop* released by BBC Enterprises in July 1993.

The serial was issued on video by BBC Worldwide in October 1995, with a cover by Colin Howard; the BBC retain the serial along with all first edits.

SERIAL 7E PARADISE TOWERS

CAST **Sylvester McCoy** *The Doctor with* **Bonnie Langford** *Melanie and* **Astra Sheridan** *Yellow Kang [1]*, **Joseph Young** *Young Caretaker [1]*, **Annabel Yuresha** *Bin Liner*, **Julie Brennon** *Fire Escape*, **Catherine Cusack** *Blue Kang Leader*, **Clive Merrison** *Deputy Chief**, **Brenda Bruce** *Tilda [1-3]*, **Elizabeth Spriggs** *Tabby [1-3]*, **Howard Cooke** *Pex*, **Richard Briers** *Chief Caretaker***, **Judy Cornwell** *Maddy [2-4]*, **Simon Coady** *Video Commentary [3]. * Billed as Deputy Chief Caretaker in Radio Times ** Also Voice of Kroagnon*

EXTRAS **Louise Clifford, Martha Stylianou, Jennie Slade, Juliette Norde, Roberta Wells, Elizabeth Gardner, Lottie Winter, Nisha Nayar, Helen Fung, Christina Clark** *Red Kangs inc Air Duct*; **Rupert Clive, James Carrington, Andrew J Bush, Barrimore, Don Weinstein, William Perrie** *Caretakers inc 569/14 Sub 8, 49/7 Sub 5*; **Leigh Funnell, Heather Mair Thomas, Liz Wood, Tanya Davidson-Jones, Harriet Eedle, Suzanna Cardash, Iona Dean** *Blue Kangs*; **Kathleen Bidmead, Muriel Wellesley, Nancy Adams, Shelena Marshall** *Rezzies*; **Nick Santini** *Caretaker*; **Ellie Bertram** *Stunt Double for Melanie*; **Sean Bowden** *Caretaker*

CREDITS *Written by* **Stephen Wyatt**. *Theme Music Composed by* **Ron Grainer**. *Theme Arrangement/Incidental Music* **Keff McCulloch**. *Special Sound* **Dick Mills**. *Production Manager* **Ian Fraser**. *Production Associate* **Ann Faggetter**. *Production Assistant* **Frances Graham**. *Assistant Floor Manager* **Val McCrimmon**. *OB Lighting* **Ian Dow** *[4]. OB Sound* **Doug Whitaker** *[4]. OB Cameramen* **Alastair Mitchell** *[4]*, **David Hunter** *[4]. Visual Effects Designer* **Simon Tayler**. *Video Effects* **Dave Chapman**. *Technical Co-ordinator* **Richard Wilson**. *Senior Cameraman** **Alec Wheal**. *Vision Mixer* **Shirley Coward**. *Videotape Editor* **Hugh Parson**. *Lighting Director*** **Henry Barber**. *Studio Sound**** **Brian Clark**. *Costume Designer* **Janet Tharby**. *Make-Up Designer* **Shaunna Harrison**. *Script Editor* **Andrew Cartmel**. *Graphic Designer* **Oliver Elmes**. *Designer* **Martin Collins**. *Producer* **John Nathan-Turner**. *Director* **Nicholas Mallett**. BBC © 1987

** Billed as Studio Camera Supervisor on Part Four ** Billed as Studio Lighting on Part Four *** Billed as Sound on Parts One to Three*

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)	APP INDEX
Part One	5 October 1987	7.35pm-8.00pm	24'33"	4.5M (88th)	61
Part Two	12 October 1987	7.35pm-8.00pm	24'39"	5.2M (84th)	58
Part Three	19 October 1987	7.35pm-8.00pm	24'30"	5.0M (79th)	58
Part Four	26 October 1987	7.35pm-8.00pm	24'21"	5.0M (93rd)	57

Chief CONCERNS

In 1987, **Richard Briers** took on the duties of Chief Caretaker at Paradise Towers. "It enabled me to overact!" he tells Benjamin Cook. You don't say ...

"A paranoiac schizophrenic! A power-crazy t**t!" So says actor Richard Briers of his *Doctor Who* alter ego, the clipboard-wielding Chief Caretaker in Season Twenty-Four funfest *Paradise Towers*. "Are you allowed to print 't**t' in **Doctor Who Magazine**?" he asks. Not without blanking out some crucial letters, I tell him. "The Chief Caretaker was an outrageously theatrical creation. I played him like Adolf Hitler," he reasons, before helpfully suggesting some more printable alternatives to the aforementioned unmentionable word.

Richard Briers is impossible not to like, which makes the criticism of his casting in *Paradise Towers* unfortunate, if not entirely unfair. His reputation back in 1987 was for celebrated sitcoms ("*The Good Life* will still be number one in my obituary!"), rather than highbrow dramas such as, ahem, *Doctor Who*. And the more cynical observer might think he was cast as much for his celebrity status – securing *Doctor Who* considerable press coverage – as for his suitability for the role itself.

"The character was written as an absolute evil genius, but also as quite comical. The director [Nicholas Mallett] chose me because I'm a funnyman," he insists. "I was born with comedy timing. And a reasonably funny face!

"I can't remember a time," he continues, "when I didn't want to be an actor. The trouble is, if you're not famous, you aren't paid very well. The money is nominal. And if you're married, of course, and have children, the problem is very much magnified. I've tried to follow a commercial career, which gets me known on TV, so that I can make more money from plays in the West End, for example. And then, of course, I can afford to do what I really want to do – Shakespeare or whatever."

"THE PRODUCER WAS WORRIED THAT I WASN'T TAKING THE ROLE SERIOUSLY AND THAT I MIGHT START OVERDOING IT – SO I DID!"

Nevertheless, Richard cites the BBC sitcom *The Good Life*, in which he and Felicity Kendal starred as suburbanites struggling to be self sufficient, as the highlight of his career – "I was virtually playing myself!" he says. How did that compare to working on *Paradise Towers*? "Sitcoms carry tremendous pressure," he considers, "and a lot of stress. *Doctor Who* was a bit of a doddle in comparison. I was playing a much broader part in a much broader show, so I played it on a higher emotional plane. *Paradise Towers* doesn't mean much in the context of my career as a whole – just one more for the CV, you know – but I'm certainly not ashamed of it. I jumped at the chance. I mean, *Doctor Who* enabled me to over-act. And I enjoy that!" Quite.

Briers' performance in *Paradise Towers*, much like caffeine, is best taken in small measures. And kept out of the reach of children. "The producer [John Nathan-Turner] was a bit, sort of, you know ... He worried that I wasn't taking the role seriously. He thought that *Doctor Who* was some kind of classic, which I suppose it was, but he considered it a classic like one of Shakespeare's plays. He thought that I wanted to send up *Doctor Who*. I think he was frightened that I would start overdoing it," he flashes a wicked grin, "and so I did! I mean, I thought I had leeway. Villains are always fun to play. You spend most of your life trying to be likeable in order to make a living, so it's fun to exercise the evil side of your nature."

Although Richard cites Patrick Troughton as his favourite Doctor ("the best all-round actor of the lot, I think"), he admits to not having watched the show very often prior to appearing in it: "No, not a lot," he smiles, "because it used to frighten the kids to death! One watches less and less television as one gets older, so I hadn't seen *Doctor Who* for years." Even so, his wife, Ann Davies, appeared as freedom fighter Jenny in *The Dalek Invasion of Earth* back in 1964 – "pushing someone in a wheelchair over Westminster Bridge, wearing this ridiculous balaclava. She looked like a little elf!" At least she wasn't wearing a false moustache. "Hah-hah! That was imitating Adolf Hitler. My costume was an exaggerated Nazi-type uniform. I mean, the size of the hat was just that bit exaggerated – as was the acting!"

When asked what he remembers of his *Paradise Towers* co-stars, Richard singles out Sylvester McCoy ("a wonderfully physical actor"), Bonnie Langford ("very dedicated") and Deputy Chief Caretaker actor Clive Merrison ("incredible fun") for particular praise, commenting that: "We had lots of laughs and became great chums, which I think came across on screen." Did he forego *Coronation Street*, then, to watch *Paradise Towers* on its originally transmission? "Oh yes – and I still have it on tape! I thought the finished product was amazing, even though I didn't take *Doctor Who* too seriously. I remember watching it with the family – I laughed because *they* laughed, because they thought I was outrageous in it. We had fun watching me!"

He does, however, have one major misgiving: whether *Paradise Towers* really *should* be kept out of the reach of children: "I do wonder whether it was a bit tough for pre-watershed," he considers, counting off half-remembered examples on his fingers: "Flesh-eating crabs ... Killer robots ... Cannibalistic old ladies, who ate small children ... A killer brain ... A power-crazy t**t! Oh dear ..." His voice drops to a whisper: "I really *could* have frightened small children to death!" DWM

DWM AWARDS 2002

The start of the new year can mean only one thing – it's time once again for you to review the dizzying highs and diabolical lows of another rollercoaster year in **Doctor Who**. And we've got a few tricks up our sleeve for the 40th anniversary ...

NEW ADVENTURES

Using the list of books, audios and comic strips below, simply score the Doctor's latest exploits from a pitiful 1 to a perfect 10, leaving blank any you haven't read or heard.

EIGHTH DOCTOR NOVELS

Mad Dogs and Englishmen
Hope
Anachrophobia
Trading Futures
The Book of the Still
The Crooked World
History 101
Camera Obscura
Time Zero
The Infinity Race

PAST DOCTOR NOVELS

Relative Dementias
Drift
Palace of the Red Sun
Amorality Tale
Warmonger
Ten Little Aliens
Combat Rock
The Suns of Caresh
Heritage
Short Trips: Zodiac
Citadel of Dreams [Novella]
Nightdreamers [Novella]
Ghost Ship [Novella]
Foreign Devils [Novella]

AUDIO DRAMAS

Invaders from Mars
Excelis Dawns
The Chimes of Midnight
Seasons of Fear
Excelis Rising
Embrace the Darkness
The Time of the Daleks
Excelis Decays
NeverLand
Spare Parts
... ish
The Rapture
Real Time
The Sandman
The Maltese Penguin
The Church and the Crown
Bang-Bang-a-Boom!

DWM COMIC STRIPS

Children of the Revolution [312-317]
Me and My Shadow [318]
Uroboros [319-322]

2002 'SEASON POLL'

Vote for your favourite in each of the following categories from the last 'season' of **Doctor Who**. We've provided some suggestions, but please feel free to put forward your own ...

AUDIOS

BEST ACTOR

Including:
Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, Anthony Stewart Head, Charles Kay, Ian Collier [*Excelis*], Simon Pegg, David Benson [*Invaders From Mars*], Lennox Greaves [*The Chimes of Midnight*], Stephen Perring, Stephen Fewell [*Seasons of Fear*], Ian Brooker, Mark McDonnell [*Embrace the Darkness*], Julian Harries, Lee Moone [*The Time of the Daleks*], Anthony Keetch, Don Warrington [*Neverland*], Derren Nesbitt, Paul Copley [*Spare Parts*], Moray Treadwell [*...ish*], Matthew Brenher, David John [*The Rapture*], Yee Jee Tso, Stewart Lee [*Real Time*], Ian Hogg, Robin Bowerman [*The Sandman*], Robert Jezek, Toby Longworth [*The Maltese Penguin*], Andrew Mackay, Michael Shallard [*The Church and the Crown*], Graeme Garden, Nickolas Grace [*Bang-Bang-a-Boom!*]

BEST ACTRESS

Including:
Sarah Sutton, Nicola Bryant, Caroline Morris, Bonnie Langford, Maggie Stables, Sophie Aldred, India Fisher, Lalla Ward, Katy Manning, Patricia Leventon, Penelope McDonald [*Excelis*], Jessica Stevenson [*Invaders From Mars*], Louise Rolfe, Sue Wallis [*Chimes of Midnight*], Justine Mitchell [*Seasons of Fear*], Nicola Boyce [*Embrace the Darkness*], Dot Smith [*The Time of the Daleks*], Holly King [*Neverland*], Sally Knyvette, Kathryn Guck [*Spare Parts*], Marie Collett [*...ish*], Anne Bird [*The Rapture*], Jane Goddard [*Real Time*], Anneke Wills, Stephanie Colburn [*The Sandman*], Patricia Quinn, Sabina Franklyn [*Bang-Bang-a-Boom!*]

BEST SUPPORTING CHARACTER

Including:
Greyvorn, Iris Wildthyme, The Curator, Commissar Sallis, Major Brant [*The Excelis Trilogy*], Don Chaney, Cosmo Devine [*Invaders From Mars*], Edith, Shaugnessy [*The Chimes of Midnight*], Sebastian Grayle, Lucy Martin [*Seasons of Fear*], Orlensa, ROSM [*Embrace the Darkness*], Genral Learman, Major Ferdinand [*The Time of The Daleks*], Romana, Vansell [*Neverland*], Josiah W Dogbolter [*The Maltese Penguin*], Thomas Dodd, Sisterman Allan [*Spare Parts*], Book, Warren [*...ish*], Tony Blackburn, Liam McShane [*The Rapture*], Goddard, Savage [*Real Time*], Director Nrosha, General Voshkar [*The Sandman*], Cardinal Richelieu, King Louis [*The Church and the Crown*], Dr Eleanor Harcourt, Queen Angvia [*Bang-Bang-a-Boom!*]

BEST EPISODE

Choose one from any audio story listed above

BEST CLIFFHANGER

Choose one from any audio story listed above

BEST MUSIC

Choose one from any audio story listed above

BOOKS

BEST SUPPORTING CHARACTER (EDAS)

Including:
Brenda Soobie, Noël Coward [*Mad Dogs and Englishmen*], Silver, Dave II [*Hope*], Mr Misteltoe, Shaw [*Anachrophobia*], Malady Chang, Jonah Cosgrove [*Trading Futures*], Carmodi, Rhian [*The Book of the Still*], Jasper, Streaky Bacon [*The Crooked World*], Eleana, Sabbath [*History 101*], Dr Nathaniel Chiltern, Octave [*Camera Obscura*], Colonel Hartford, The Grand Duchess [*Time Zero*] Bloom, Major Marleen Kallison [*The Infinity Race*]

BEST SUPPORTING CHARACTER (PDAS)

Including:
Miss Gallowglass, Michael Ashworth [*Relative Dementias*], Amber Mailloux, Mackenzie Shaw [*Drift*], Dexel Dynes, Orlissa [*Palace of the Red Sun*], Tommy Ramsay, Brick [*Amorality Tale*], Mehendri Solon, Commander Hawken [*Warmonger*], Frog, Marshall Nadina Haunt [*Ten Little Aliens*], Santi, Wina [*Combat Rock*], Troy Game, Simon Haldane [*The Suns of Caresh*], Sweetness, Sheriff [*Heritage*], Joey Quine, Magnus Solaris [*Citadel of Dreams*], Lady Ria [*Nightdreamers*], Miss Lamb [*Ghost Ship*], Carnacki [*Foreign Devils*]

AUDIOS, BOOKS AND STRIPS

BEST WRITER

Based on this year's output only. Who was your favourite?

BEST COVER

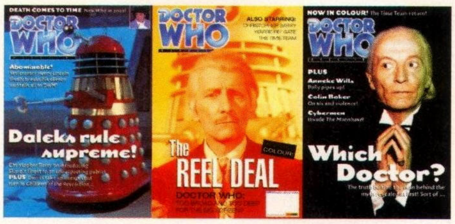
DWM AWARDS 2002

DOCTOR WHO MAGAZINE

Choose one from any book or audio play listed above. Time once more for you to let us know what we're doing right and where we're going wrong!

FAVOURITE OVERALL ISSUE

Choose from **DW**Ms 313 to 325 inclusive



FAVOURITE COVER

Choose from **DW**Ms 313 to 325 inclusive

FAVOURITE SPECIAL FEATURE

GUESS WHO?
The Brigadier
The Third Doctor

1

2

3

Choose from:

Tales from the Fiction Factory [313, 317 Who publishing retrospective], *Screen Test* [315-316 Who on the big screen], *Untitled ...* [315, Alternative story titles], *Living Death* [316, Death Comes to Time feature], *Winner Takes All!* [318 , Doctor Who as a gameshow], *The Greatest Showman in the Galaxy* [319, JNT remembered], *Sometimes the ace, sometimes the deuces* [319, JNT tribute], *Go tell it on the mountain!* [319, Excelis feature], *How to make fans and influence people* [320, 'Converting' non-fans], *The Real Thing?* [321, Real Time feature], *Guess Who?* [322, 325], *Nudge Nudge, Wink Wink* [323, Postmodernism in Who], *Surprise Party!* [324, Bernice Summerfield retrospective]

FAVOURITE INTERVIEW

Choose from:

Christopher Barry [316], Douglas Adams, Peter Davison [313], Henry Lincoln, Dan Freedman & Nev Fountain [313], Derek Ware [317], Victor Pemberton, Robert Jezek [318], Derren Nesbit, Yee Jee Tso [320], Peter Halliday [321], Colin Baker [321-325], Anneke Wills [322], Ian Hogg [323], Russell Hunter [324], Courtney Pine [325]

FAVOURITE REGULAR FEATURE

1

2

3

Choose from ...

Gallifrey Guardian, Timelines, Coming up, The Time Team, comic strip, *The DWM Review, The DWM Archive, The Web Planet, The Fanzine Trap, It's the end, but ..., Space-Time Telegraph*

DOCTOR WHO

40TH ANNIVERSARY POLL

And now for something a little different ... **DW**M, in conjunction with Big Finish, BBC Worldwide, and Dominitemporal Services Ltd are giving you the chance to take part in something rather special for **Doctor Who**'s 40th anniversary. We can't say any more at the moment, but cast your votes in the categories below, and all will be revealed later in the year ...

TV STORIES

MY FIVE FAVOURITE **DOCTOR WHO** TELEVISION STORIES ARE

1

2

3

4

5

Choose from any broadcast TV story in the history of *Doctor Who*. Ever.

BOOKS

MY FIVE FAVOURITE **DOCTOR WHO** BOOKS ARE

1

2

3

4

5

Choose from any published book in the history of *Doctor Who*. Ever.

AUDIO/RADIO

MY FIVE FAVOURITE **DOCTOR WHO** AUDIO/RADIO PLAYS ARE

1

2

3

4

5

Choose from any *Doctor Who* audio/radio play in the history of *Doctor Who*. Ever.

COMIC STRIPS

MY FIVE FAVOURITE **DOCTOR WHO** COMIC STRIPS ARE

1

2

3

4

5

Choose from any published comic strip in the history of *Doctor Who*. Ever.

BEST WRITER

Vote for your favourite writer of *Doctor Who* in any medium.

HALL OF FAME

Which living *Doctor Who* alumni would you like to see inducted into the **DW**M Awards Hall of Fame?

GREATEST OVERALL CONTRIBUTION TO DOCTOR WHO

Who, in your opinion, has made the greatest contribution to *Doctor Who* – in whatever way – during the last 40 years?

THE PLASTIC DAFFODIL AWARD

Tongues firmly in cheeks, let us know who or what deserves the dubious distinction of being dubbed *Doctor Who*'s direst disaster of the last four decades. It could be a person, character, concept, story, monster – even a piece of merchandise. Anything, in fact, that that has rankled you with its distressingly unforgivable rubbishness!

If you want to make any additional comments on any category, feel free to attach a separate sheet – but please keep it brief! Results will be published in **DW**M later in the year.

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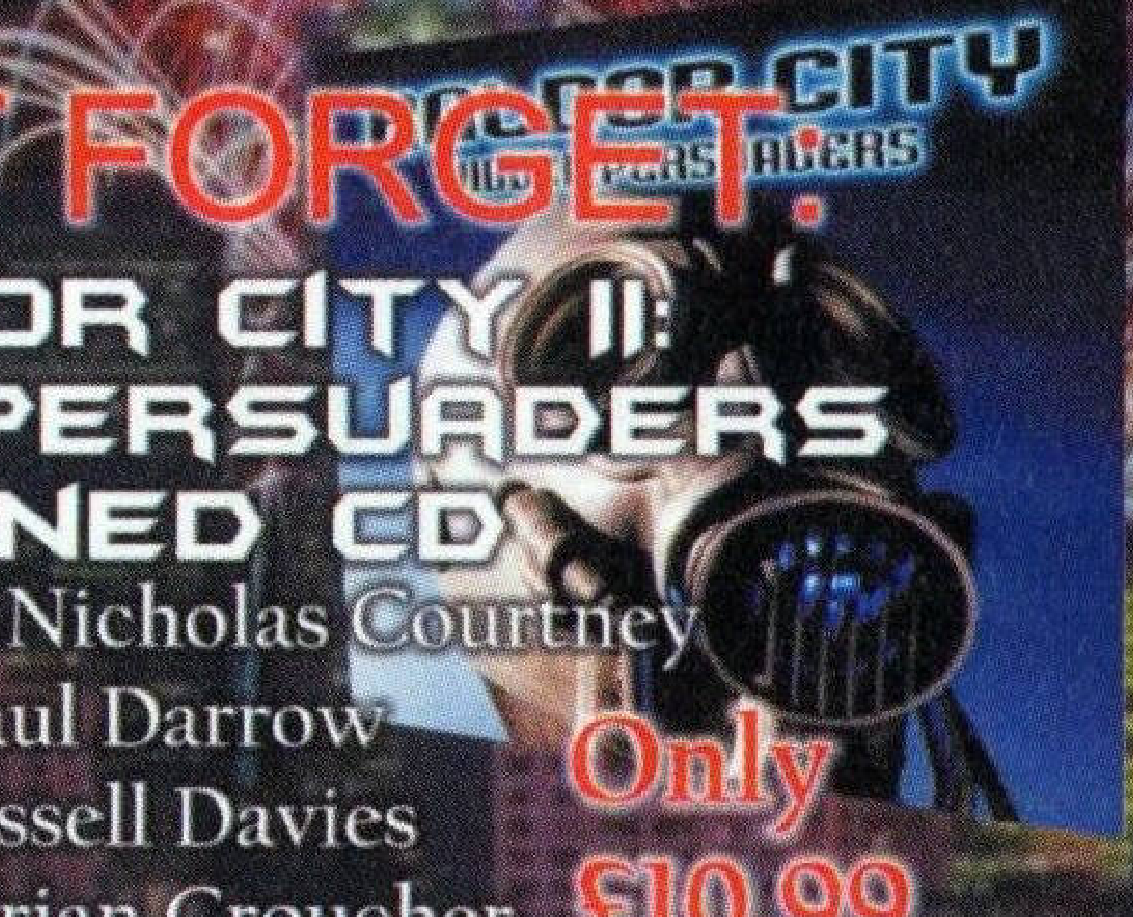

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THE TIME TEAM

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EPISODE 278 TO EPISODE 285

CLICHÉ COUNTER

Deaths on screen so far

00428

One or more regulars rendered unconscious

00069

One or more regulars incarcerated

00118

The Keller Machine may look like a Phillipe Starck food mixer, but it has the power to kill by summoning your worst fears from deep in your brain. The last thing you'll see will be spiders, snakes, a five-figure tax demand, or perhaps, during a key moment, your mother opening your bedroom door without knocking. The Doctor's torment is far worse. As we rejoin the Time Team for *The Mind of Evil* Episode Four, the Keller Machine is torturing him with some of his more embarrassing foes. A Sensorite! Yay! Just as all hope seems to be lost, the Doctor is saved by his rather arch arch-enemy ...

"The Master seems genuinely concerned for the Doctor's well being," comments Peter. "Maybe he's not such a wicked fellow after all."

"Woah!" says a delighted Richard. "That subtle mix between the face of the unconscious Doctor and that of the Master is wonderfully stylish! That's certainly suggesting there's some sort of special link between them."

The Master has taken control of Stangmoor Prison with help from a vicious convict called Mailer. Promising the prisoners their freedom, he persuades them to hijack the Thunderbolt missile; a weapon of mass destruction currently being transported across the country under UNIT escort.

"I love the attack on the convoy," says Clay.

"Oh, I was thinking it was a bit half-hearted," says Jac.

"It is a bit stagey," concedes Clay. "But its good that two of UNIT regulars – Yates and Benton – get hurt. It adds to the urgency of it all. I can still believe in UNIT. Even though they always lose the thing they're supposed to be guarding."

By Episode Five, the Keller Machine has learned to teleport itself around the prison; something which even puts the wind up the Master. "So the Doc and the Master have to join forces – again!" sighs Clay.

The Doctor rigs up a device that will temporarily deaden the rapacious appetite of the machine. It's a length of extension cable connected to a box with a lever that might as well be marked 'In case of limited storyline, pull switch to extend plot to six parts'. Richard is not impressed.

"Why does he creep up on it so slowly? Wouldn't he be far safer just running into the Process Room and lassoing the thing as quickly as possible?"

Elsewhere, the Brigadier has figured – incorrectly, mind – that the Master has hidden the missile in Stangmoor. Jac laughs.

"'You'd need an army to get in there,'" she says, quoting the Brigadier. "I wonder how long it'll take him to remember that he has actually *got* an army?" The Brig's plan to storm the prison requires a secret tunnel, an amusing accent and a few dozen pints of milk. Move over MacGuyver ...

"The prisoners are very stupid," continues Jac. "Fancy falling for the Brigadier's comedy tradesman act! But then, UNIT keeps falling for that sort of thing too. I guess people were less suspicious in the 1970s."

In a terrific cliffhanger, Mailer seems to shoot the Doctor at point-blank range. "Excellent!" laughs Clay. "Was that bit left over from *Ambassadors?*"

"Oh, that's very well handled," says Richard as Episode Six reveals all. "The double-bluff of it actually being the Brigadier's gun firing rather than Mailer's is quite unexpected. Top stuff."

With the prison back under UNIT control, the Master rings the Doctor from a nearby airfield to explain the plot to him. "Hang on," say Peter, on hearing the villain's scheme. "If the Master's intention was to simply steal and fire the missile at the Peace Conference, why did he bother with the Keller Machine and the prison? Why didn't he just hire mercenaries to acquire the weapon? He says he had some anyway!"

"Surely he doesn't really want to start a nuclear war and rule over the barren wasteland afterward?" asks Jac.

Peter frowns. "I don't think he's thought this through ..."

The Doctor has found that the Keller Machine can be made safe if one prisoner, Barnham, is kept near it. Earlier in the story, Barnham had every evil thought sucked from his brain by the device, and his child-like demeanour seems to smother the machine's malign power. "The thing that's interesting about Barnham," says Clay. "Is that his innocence irritates absolutely everybody. Even the Doctor seems uncomfortable around him. Only Jo offers him any real kindness."

In the story's climax, the Doctor has Barnham drop the Keller Machine into the Master's lap. But when Barnham shows the Time Lord a moment's compassion, the Master's response is to run him over in a truck.

"It's been everyone's attitude to Barnham that's been the most interesting thing here," say Jac, picking up on Clay's earlier point. "But there's been no fulfilment of the early promise of the Keller process story, which is a huge shame."

"Yes, it's been a funny story, this," adds Clay. "As usual with six-parters it's really two stories, but at least they're both interesting. It's not in the same league as *Inferno* ..."

"No, it's far better!" interrupts Jac.

"... but it's pretty exciting and inventive nevertheless."

"I thought it was a bit disappointing overall," adds Richard. "There just didn't seem to be any real substance there to warrant the six episodes."

The Claws of Axos is our next adventure. UNIT is tracking a UFO on course for Earth, and there's all manner of hullabaloo at HQ. Chinn – a civil servant – is conducting an inspection, an American agent called Bill Filer is over to help hunt the Master. And in other news: a tramp has found a bicycle.

"Sooo ..." says Jac slowly, obviously trying to get a grip. "There's UNIT, and an MOD man, and someone from Washington, and a comedy stereotype tramp, and an alien

Compiled by
GARY GILLATT
Illustrations by
ADRIAN SALMON

invasion." She pauses. "It's just one big mess, isn't it?"

"This is awful from about three seconds in," agrees Clay. "Dull as dishwater, abysmal performances, and so grey and beige and plodding and ... and aaaaarrgh!"

"The direction is pretty bad too," continues Jac. "All those close ups, zooms and cuts, and it's so crowded that I've no sense of place or really any idea what's going on."

Well, Chinn has ordered a missile strike on the UFO, but it vanished in the nick of time and landed near the National Power Complex. The alien ship, which calls itself Axos, proceeds to suck the life out of the poor tramp. We see a little of the interior of Axos and its crew of Axons. It seems to be spaghetti people living in ship made of tie-dyed curtains.

"I love the organic spaceship design," says Peter, offering about the first good word from the Team.

Beating UNIT to the landing site, Bill Filer is taken captive by Axos, and held prisoner by funny flapping tentacles which grip him in the same manner as Rod Hull's Emu once did Michael Parkinson. However, Filer is not the only guest of Axos. Oh look. It's the Master.

"Who does he need saving from by the Doctor this week?" asks Clay. "Is it me, or has this idea run completely out of steam already?"

"Much as I enjoy seeing him," says Peter, "does he have to appear in *every* story? He's not at all sinister now. He's only been on screen for ten seconds and it's obvious that he's cocked up this plan already."

A meet-and-greet party is organised in Axos, where the aliens – now disguised as a bizarre, boggle-eyed golden family – show the Doctor, Chinn and company how the mineral Axonite can make a toad grow to the size of cocker spaniel. They're a surreal bunch, these Axons. By Episode Two, things have got even crazier ...

Jac is reeling. "So, now UNIT are put under arrest," she says, ticking things off on her fingers.

"Chinn is trying to keep Axonite for England," adds Clay, "but the Axons want it to go global. And Bill Filer has been duplicated."

"WHY DID THE MASTER EVER BOTHER WITH THE KELLER MACHINE?"

Jac raises more fingers. "And suddenly someone's on about time experiments at the nuclear reactor."

"And the Master's been released to help Axos," continues Clay. "and he's broken into UNIT HQ and wants the TARDIS."

"Good grief!" sighs Jac, having run out of hands. "There's enough stuff for about twenty stories here. Though, admittedly, not very good ones."

And when we think things can't get any more strange, the Doctor is attacked by a man in a brown duvet cover.

"Exactly what is that blobby Axon bag supposed to be?" demands Richard. "Is it a result of the Doctor's particle accelerator experiment? Is it the scientist who was killed? Or is it just unformed Axon that's rolled in ahead of the others?"

It's something we can never let a non-fan see, that's for sure. They'd crucify us. Episode Two offers a couple of long-awaited reunions. Charlie Slater off of *EastEnders* is back, now working for UNIT, and we set foot in the TARDIS control room again for the first time since *The War Games*. Peter, who has quite a thing about the TARDIS, is full of glee.

"The TARDIS interior!" he yelps. "And in colour!"

The Doctor is held captive by Axos, which explains to him that the ship, the Axons and the Axonite are parts of a single organism. When the Axonite is distributed around the globe, Axos will start its feeding cycle and consume the Earth. This suggests that Axos selects its targets based on the efficiency of a planet's transport system. Exactly why they chose to land in the South of England must therefore remain a mystery. In the Power Complex, the Axons are running riot.

"I love the big red-rooty Axon," says Richard. "It's just so horribly alien and scary. It's much better than the more sack-like efforts. And it's just killed Charlie Slater! What a rotter!"

Jac is making lists again. "Awful music," she begins. "Wobbly cameras. Incomprehensible story ..."

"Exploding tentacles!" shouts Peter. "Fantastic!"

By Episode Four, it's the TARDIS that's coming in for flak. "The interior is in a shocking state!" says Clay. "There's probably a whole raft of kids who joined with *Spearhead* and have never seen inside the police box. All they get is a knackerd console and a couple of flats in a dingy corner of the studio."

"I'm sure the TARDIS has never had a little porch area before," adds Jac, noting the roundels visible outside the control room door.

"Just look at all that dust on the top of the time rotor!" laughs Richard. "Billy would never have allowed that!"

With Axos gaining strength, how is Earth ever to defeat it?

"Uneasy co-operation between the Doctor and the Master?" muses Clay. "Check!"

Despite all the criticism, *The Claws of Axos* finally finds some praise. "This story has such a cosy feel to it," says Peter. "Maybe it's because we're so used to the characters now, or because of the TARDIS? Or perhaps it's the comforting orange colour?"

"There's one good bit," says Clay. "The Doctor really seems quite capable of abandoning Earth to its fate. Pertwee seems absolutely credible as a selfish sod, and if it weren't for the fact that this story couldn't possibly be clever enough to try and pull it off for real, it would be quite disturbing."

"And the final attack in the lab is the best bit of the whole story," concludes Richard. "The slow advance of the Axons on the remaining humans is really quite nerve-wracking."

But it's Jac who sums things up most succinctly. "Well," she says in a decisive tone. "That wasn't very good was it?"

Pray silence for the first episode of *Colony in Space*, the opening moments of which offer a surprising cameo appearance. Ladies and Gentlemen – it's the Time Lords! They're sending the Doctor on a mission into space, as their file on the Doomsday Weapon has been stolen.

"This is first episode for a long time which manages to inject some idea of mystery and awe into the TARDIS and all the trappings of *Doctor Who*," says Clay approvingly. "It's very clever that Jo has become such an established character before she is exposed to the TARDIS."

"But," counters Peter. "Jo saw the TARDIS work last week. So why does she now find it hard to believe it's a spacecraft ?"

"And why is she surprised that the Doctor was telling the truth about travelling in time and space?" asks Jac. "This is after weeks of battling Autons, the Master, a mind parasite, the Master, Axons, the Master ..."

"It's odd," says Richards as the TARDIS washes up on the planet – what was that? Ugzereauss? – "This is the first story set on an alien world since *The War Games*, but I haven't actually missed them at all. The Earth-bound format's worked well."

"Actually, this is so like the earliest Hartnells," says Peter. "Extended TARDIS scene, alien flower, spear-wielding savage watching from afar ... An adventure in time and space!"

There then follows some business with Earth colonists, Gail from *Coronation Street* and a rather startled-looking newt. Sadly, we're running out of space so we'll deal with that next month. There is, however, room for one final plea from Jac:

"I do hope the Master doesn't turn up."

Heh, heh – and indeed – heh.

AND YOU SAID...

THE MIND OF EVIL

"Prison seems a strange place for *Doctor Who* to be. But as grown-up as *The Mind of Evil* might be, it's still more *Porridge* than *Oz*!"
Zion Walsh, London

"How does the Master intend to escape the war he's about to unleash when his TARDIS can't dematerialise? And why the War Machine in the fear hallucination? The First Doctor practically laughed at the sight of them!"
Steve Manfred, USA

THE CLAWS OF AXOS

"The Axon ship feels genuinely alien. It's creepy and sinister, as are the Axons themselves."
Zion Walsh, London

"For once a fantastic amount of CSO works, as the Axons and Axos are rather good and the 'iris' effect is super. Shame so much of the story is pure kiddie cartoon."
Alex Wilcock, London

"Katy Manning seems to have found a clever way to reduce how often she'll be asked to scream in future ... she just screams really pathetically. Am I alone in thinking that those maths questions would be difficult for Jo even without Axos assaulting her mind?"
Steve Manfred, USA

COLONY IN SPACE

"The Time Lords are fantastically boring here, but though they act all high and mighty (unlike the spiteful one who warns the Doctor in *Terror of the Autons*), they're still being no help to the Doctor, are they? They're having a laugh without even having any fun!"
Alex Wilcock, London

"After the last two turgid Earth stories, this entire opening sequence brings a very warm smile to my face. We're travelling the universe again in this ridiculous yet fantastic spaceship, and getting it all reintroduced as if it's brand-new. "
Steve Manfred, USA

In **DWM** 328 the Team will be wrestling with Episodes 4 and 5 of **The Dæmons**, all of **Day of the Daleks** and the first two episodes of **The Curse of Peladon**. Send any comments regarding these stories to the editorial address by 6 February, or email them to dwm@panini.co.uk marked 'Time Team' in the subject line.

DWM REVIEWS

WARNING: SPOILERS AHEAD!

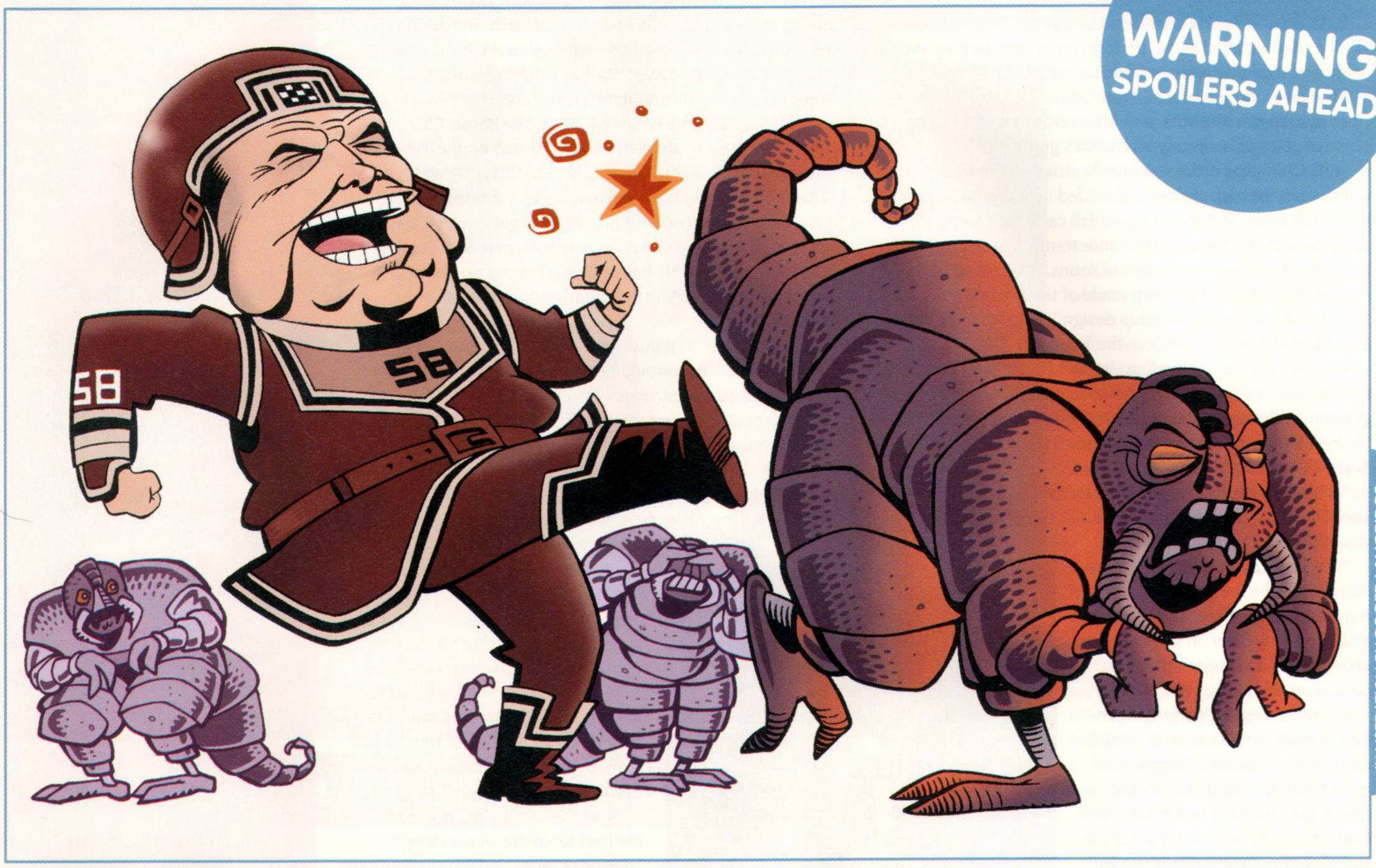


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: **THE MUTANTS**

VIDEO BBC WORLDWIDE
AUTHORS BOB BAKER & DAVE MARTIN
RRP £13.99 **CAT NO** BBCV 7347
REVIEWER VANESSA BISHOP

You never know when you're going to touch a nerve reviewing TV *Doctor Who*. You should do, but you don't. I can write any amount of fawning praise – Hartnell's the greatest, *Enemy of the World*'s the best Season Five script, Pip and Jane really knew what they were doing – and I won't hear a thing (incidentally, you won't believe the praise I've stored up for *Invasion of the Dinosaurs*). If, on the other hand, I opine that some clearly catatonic corner of *Doctor Who* is artistically starved and less than wonderful, a proportion of **DWM**'s readership go crying to the letters page, or start torturous threads on the internet. The chat rooms are by far the funniest (that's 'funny peculiar', not 'ha ha'). What starts out as a fairly reasoned argument gets, in very few postings, kicked about and reduced to "What d'you expect of someone who doesn't like *Tomb of the Cybermen?*" (Just for the record, *Tomb* is neither catatonic nor artistically starved, just a bit feeble and wimpy in all the places it needs to be strong.)

And so it was when – somewhat predictably, I thought – I offered the opinion that *Time-Flight* and *Colony in Space* were poor. I ask you! Can you think of anything *less* controversial than saying *Time-Flight*'s rubbish? However, to this list of write-offs I must add *The Mutants* and so face the consequences. It's perhaps no surprise to find Bob Baker and Dave Martin's names on the script. I had fun with these two a few months back with *The Invisible Enemy*'s release. As I said then, they are *Doctor Who*'s 'big ideas' men, with more faith in CSO than is safe or sane. Like Midas, everything they touch is cursed – but with slow rigor mortis. Even something brief like *The Sontaran Experiment* creaks like an arthritic six-parter. Their success depends on getting an enthusiastic director, as with Michael Ferguson on *The Claws of Axos*. *The Mutants* gets Christopher Barry, of which, more later.

Back to Bob and Dave. As usual, they write too much. This time it's not the sets or locations they ask for – on the whole, Skybase and the wastelands of Solos are undistinguished – but the number of characters and issues they include. The story's plot would be done again by *Doctor Who* as *Full Circle*. As with the Alzarians and Marshmen, the Solonians' mutation turns out to be part of a natural lifecycle. *Full Circle* works by keeping a focus on just one civilisation. *The Mutants*, on the other hand, isn't satisfied with that and grows unnecessarily complex, covering themes of independence, colonialism and genocide. A big problem is that it can't make up its mind what it wants to be. Is it a monster story, a satire or another early 1970s attempt to do *Star Trek*? It could be all three, of course, like *The Curse of Peladon*, but it doesn't play it nearly as subtly, delivering its messages in pointed monologues. The losers in this are the impressive Mutt creatures themselves, who get disappointingly little screen time.

Right – Christopher Barry. Whatever metamorphosis the Solonians are suffering, it's as nothing as to what's happened to the director. Barry's always nominated *Creature from the Pit* as his nadir, due to his failing to cope with both Erato and Tom Baker. *The Mutants* doesn't have those headaches. It's got Pertwee acting with bad-tempered seriousness and monsters designed by Jim Acheson, yet overall, Barry's work here is worse. None of the action scenes work – falling apart in a clumsy muddle of bodies – and his guest cast's appalling – George Pravda's scientist is incomprehensible most of the time, and the less said about the woeful Rick James, the better. Barry is viewed amongst *Doctor Who*'s A-list directors, but his position has more to do with ubiquity than a clear run of hits. Neither has he a distinctive visual style like Maloney or Camfield. To me, his strengths are in human drama, as brilliantly displayed in the first Dalek story – the TARDIS crew suffering radiation sickness – and later, in *Power of the Daleks*, with characters such as Bragen and Lesterson. But Barry rarely got the best scripts (though I remain a staunch supporter of *The Savages*) and *The Mutants* was the story where Barry invented an argument between himself and Pertwee so his bosses wouldn't assign him to the series again. Barry claimed he felt typecast. Perhaps, but *The Mutants* looks, to me at least, more like a severe case of director's block.

THE STORY SIMPLY CAN'T MAKE UP ITS MIND WHAT IT WANTS TO BE ...

DOCTOR WHO: THE CHURCH AND THE CROWN

PETER DAVISON IS
DOCTOR WHO
THE CHURCH AND THE CROWN

AUDIO DRAMA BIG FINISH
AUTHORS CAVAN SCOTT & MARK WRIGHT
RRP £13.99 **ISBN** 1 903654 75 0
REVIEWER DAVE OWEN

Doctor Who on audio has been somewhat grim of late, with the emotional climax of the Eighth Doctor season giving way to tales of personal grief, fear, and unhappiness for his predecessors and those around them. A historical story set in France, impossible for a follower to anticipate in comparison with anything other than *The Massacre of St Bartholemew's Eve*, does not immediately promise a rise in mood, but by the end of its four episodes, more swashes have been buckled, and more derrings done than for a very long time. Hurrah!

One is immediately struck by the sheer gusto with which all concerned tackle *The Church and the Crown*. It feels as though there are more rapidly-intercut scenes than in any other four-part adventure. Normally suicidal to the coherence of an audio drama, these switches actually enhance the play's comprehendability. Typically, each scene ends with a revelation or surprise, and when this setting is returned to, those present discuss its ramifications. This ensures that, almost without fail, the listener remembers what has happened, and the play showcases the audio equivalent of "Tell them, show them, then tell them again", Malcolm Hulke's recipe for lucidity. And, by jove, it works – this is the easiest to follow release this year, once a terrifyingly difficult-sounding opening scene has been navigated.

It helps also that the cast sound as though they are having a whale of a time, without ever compromising their believability. Peter John and Andy Coleman offer a pair of royal musketeers whose expertise with a foil is matched by their ability to talk about wine and women. Andrew Mackay's quickly-angered King Louis (I don't know which number Louis – one of the big ones, anyway) is antagonised by Michael Shallard's Cardinal Richelieu, God's main man in Paris, with a voice so eerily similar to Gabriel Woolf's as Sutekh, that he's easily as scary.

This small cast depict big events well, gleefully racing around being mistaken, captured, and rescued while coalescing in endless permutations. Political alliances and rifts are enlivened by the addition of romantic partnerships and spats – there's more than one type of swordsman at work here. And when cutlasses do clash, they are accompanied by an undeniably historical theme that makes hand-to-hand combat sound like a choreographed piece of pageantry.

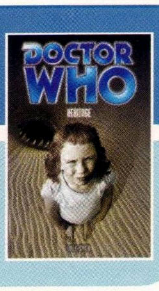
Additionally, there's a new balance aboard the TARDIS, as the Doctor and Peri are accompanied by Ancient Egypt's Princess Erimem. Perhaps coming from a rather higher station of society than, say, Jamie McCrimmon, she is more delighted than perplexed by the modern world. If Jamie's trick was bravery, then hers is bravado; I delighted in the scenes where she pulls off the deceit of being a contemporary Egyptian princess in the French court and has herself and her vizier (you know, the blonde chap in the stripy trousers) accepted by the royals. Erimem's introduction also gives the Doctor someone to talk to while Peri is away being mistaken for another member of the French monarchy (doppelgangers being *de riguer* for French historicals, it seems). For Nicola Bryant to demonstrate her full range, it helps for her to be playing someone other than Peri, as she did briefly in *The Eye of the Scorpion*. Although Peri's potential as a solo companion may now be weakening, her shelf life is extended by Erimem's catalysing presence.

Not only is the play immensely enjoyable in its own right, it offers a lot of promise for the future – specifically for the Fifth Doctor. He may now have become part of a team dynamic that not only equals the possibilities of the large TARDIS crew of most of his TV engagements, but could even excel them. He has developed here, and what he has developed is a wide grin! It makes all the difference from the timid melancholia of his outings with Nyssa. At the end of this adventure, when he remarks on what a lot of fun he's had, one can only agree.

A good historical story makes you want to find out more about its setting, and *The Church and the Crown* passes with flying tricolours; French history – or, specifically, the way is was rewritten by Alexander Dumas – now being high on my reading list. On the strength of this outing, I think Big Finish can afford to increase the frequency with which the Doctor visits the past.

THIS TALE OFFERS MUCH PROMISE FOR THE FIFTH DOCTOR'S FUTURE

DOCTOR WHO: HERITAGE



NOVEL BBC BOOKS
AUTHOR DALE SMITH
RRP £5.99 **ISBN** 0 563 53864 3
REVIEWER MATT MICHAEL

Heritage is a dead planet. It has the air of one of those northern towns gutted by the closure of the local pit. The Seventh Doctor, arriving to tidy some loose ends, is also feeling depressed. It's a feeling not helped by the discovery that an old friend has mysteriously vanished, a fact the less-than-friendly locals seem eager to conceal.

There is something of Joss Whedon's new series, *Firefly*, in the book's fusion of science fiction and the Old West: cyborg barkeeps, horses and space shuttles. It's a surprisingly potent combination, even for those (including this reviewer) who are baffled by the popularity of Westerns. This isn't a *Colony in Space*-style tale of cowboys and indians. Instead, Smith captures a sense of loneliness, of being on the frontier of the unknown. This contributes to the siege mentality of the colonists, and to the archetypal *Doctor Who* set-up of an isolated settlement in peril. The twist being that the threat is that outsiders will discover the horrific secret that the colonists have sworn to conceal.

The secret, when it is finally revealed, is shockingly effective. Although this is not the first time a former companion of the Doctor has been bumped off (in fact, it's becoming rather trendy), the murder of Melanie Bush appals because it is so small-scale. No grand drama, no great death scene. Just a squalid murder on a backwater planet. We don't even witness the crime. Even the motive is dispiritingly petty – Professor Wakeling, a futuristic Frankenstein determined to create a viable race of human clones, doesn't want Melanie to report his experiments to the authorities.

Fittingly enough for a Past Doctor Book, *Heritage* is about history. The shadow of the past hangs heavy over the planet and its guilty population, collectively traumatised by what they

ALSO RELEASED

THE QUALITY OF MERCY

BBV, £8.99

Quality of Mercy

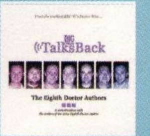
After Zygons, Sontarans, Wirrn and Krynoids, BBV give a disc to Guy de Carnac, the disgraced former Templar Knight from David A McIntee's 1995 historical *New Adventure, Sanctuary*. This, also written by McIntee, sees his mediaeval hero protecting a mysterious traveller from the Inquisition who, in the form of politically ambitious Father Baldwin, has condemned the stranger as a demon. Much of the play's appeal is in guessing the identity of the stranger: "Taken from the sky and a ship that flew" – is he sailor, sorcerer, angel, alien or alien abductee? The rest comes from how the mediaeval mind might interpret such a possible close encounter. Guy, acting as a Sherlock Holmes figure to the play's frightened villagers, is by far the most even-handed.

Sanctuary ended ambiguously for Guy, but the smart money seemed to be on him perishing in the burning wreck of a church. So is *Quality of Mercy* a prequel or sequel? If the intense romance Guy is quizzed about was with Benny, then it's the latter. Now both have audio careers it's tempting to imagine a story where Guy and Benny are reconciled. Alas, as they exist on different labels, that's unlikely – and perhaps on this evidence, they've already grown too far apart. Benny's world is colourful and comic, Guy's is more brooding and bloody.

The Quality of Mercy is enigmatically performed. Joe Young's unruffled de Carnac is well-matched by Richard Stemp's lofty Father Baldwin. It's also backed by some subtle, Season Eighteen-ish incidentals from Nigel Fairs. To borrow one of the preview teasers from *Coming Up ...*, you'll like this if you like *The Time Warrior, The Name of the Rose* and *Witchfinder General*.

BIG FINISH TALKS BACK: THE EIGHTH DOCTOR AUTHORS

BIG FINISH, £9.99



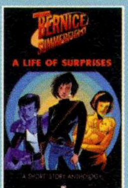
2002 saw Big Finish take their biggest gamble yet with their *Doctor Who* range – an arc that told of the Eighth Doctor's discovery that his travelling companion, Charley Pollard, should be dead. Here, the authors of this arc discuss how it was all planned out and the way that their own contributions to the bigger story came together.

Well, for a while they do, but there's also wider discussion of the strengths and limitations of audio *Doctor Who* that the sleeve text doesn't cover. Anyone buying this to find out more – or indeed *anything* – about how each writer arrived at their story, what inspired them, or the script-writing process, will be disappointed and should stick to the detailed previews compiled by Mark Wyman for **DWM**. Even the Charley Pollard arc, despite its emphasis on the cover, receives short shrift, most of the authors happy to leave the problem to Alan Barnes' *Neverland*. Justin Richards, however, on Big Finish's small casts, opens the conversation out. From there we get explanations as to why so many audios are situated on Earth, and how post-production can cause stories to over-run. Of all the contributors, it is – perhaps naturally – interviewer and Big Finish producer Gary Russell's comments that matter most, and overall, I was surprised how much I agreed with him. Theatre, he says, is a better simile for audio than film – "If you can't imagine it on stage, it isn't going to work that well on audio." Absolutely. But how this translates into productions like *The Apocalypse Element* I'm not quite sure. Nick Briggs is interesting too. Open about being a *Doctor Who* 'traditionalist', he spends most of this disc in polite disagreement with Russell over how to develop the use of audio.

An interesting release, then, but not quite what it says on the tin.

BERNICE SUMMERFIELD: A LIFE OF SURPRISES

BIG FINISH, £14.99 H/B



Goddess! Is it really ten years since Professor Bernice Summerfield first dug her way into our affections? To celebrate, Big Finish have turned up a second short story volume. The first, *The Dead Men Diaries*, was intended as a beginner's guide – re-establishing Benny as Archaeologist in Residence at the Braxiatel Collection and introducing a new supporting cast. *A Life of Surprises* is more free-fall, drawing on Benny's past and, in some cases, her future.

As Dave Stone's *Alien Planets and You* jokily points out, Benny's stories follow a formula, so when faced with 21 of them, any break from the archaeological theme is welcome. However, there are some humorous slants on this – David McIntee's *Time's Team*, about a TV show that's faked when Benny gets caught in space traffic, and tales by Peter Anghelides and Lance Parkin where both Benny and her diaries have themselves become sought-after artefacts.

Jac Rayner's excellent body-swap novel, *The Squire's Crystal*, seems to have been of inspiration too, and proves another way of breaking the routine. Benny's a bloke again twice – a bored office worker in Rob Shearman's *And Then Again*, a kind of *Groundhog Day* meets *Sliding Doors*, and a bearded old man in Jonathan Morris' *The Spartacus Syndrome*, a sublimely silly piece set on a planet where everyone thinks they're Benny.

The anthology has its poignant moment – *Dear Friend* by Jim Sangster, a letter to the Doctor – but overall, the collection's played for laughs, even if some of it's rather dark. While some lament her angst-ridden *New Adventures* days, it's in these happier, more eccentric stories I've warmed to her most. *A Life of Surprises* proves a happy birthday and, with Lloyd Rose's potted history Afterword, is another good hopping-on point for newbies.

did a long time ago. Smith cleverly reinforces his theme with snippets from memoirs and history books that introduce the chapters, and which frame the action of the novel while simultaneously allowing us a glimpse of the future.

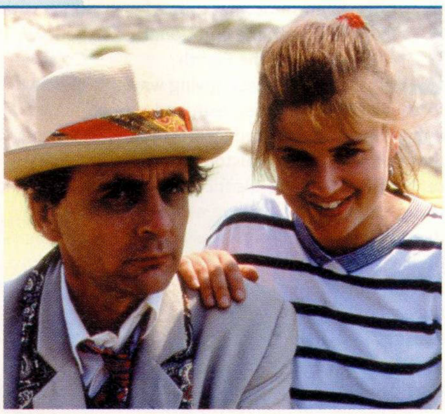
STRONG ON CHARACTERISATION AND STORY, THIS IS A SUPERIOR PDA

The past is also catching up with the regulars. Ace is still under the influence of her cheetah side. She is 'as graceful as a cat', and has a tendency to snarl and hiss when provoked: she's a tiger when her dander's up. And Smith presents us with a Doctor haunted by his past, lost in his own melancholic introspection and only gradually deciding that interfering is what he does best. It's here that the book's main fault lies. The Doctor is too dour for too long. His unhealthy self-obsession leads to some laboured and unconvincing comparisons between his actions and those of Wakeling.

Heritage also forms something of a bridge between the BBC's Seventh Doctor books and Virgin's *New Adventures*, heavily referencing both Mike Tucker's *Storm Harvest*, through the character of Bernard, the gun-slinging dolphin, and the Adjudicators who featured so heavily in the NAs. It looks back to the spoon-playing ferret-fancying Doctor of Season Twenty-Four, and forward to the introspective arch-manipulator of the Virgin novels. At other times, it seems to be foreshadowing **DW**M's *Ground Zero* saga, with allusions to Ace's fate. There is a conversation between the Doctor and cybernetically-enhanced barman, Cole, near the beginning of the novel that apes the scene with John, the café owner, in *Remembrance of the Daleks*. The book's ending is also reminiscent of *Remembrance*, with the Doctor and Ace leaving the colonists to mourn their dead.

However, *Heritage* is far from being a derivative mish-mash of references. The seemingly languid beginning is deceptive: this is a tight book that uses its gentle introduction to slowly develop the central mystery and some rounded and sympathetic characters. The first half of the novel leads up to the revelation of Mel's murder. The second half deals with the fall-out from this revelation, with increasingly powerful confrontations between the Doctor and Wakeling, and a suitably bittersweet conclusion.

With strong characterisation and a well-structured storyline, *Heritage* is a superior Past Doctor novel. What it lacks in monsters and big explosions it makes up for with real feeling: Melanie's death is genuinely affecting, both for the characters, the reader, and, one suspects, the author.



SARAH JANE SMITH: GHOST TOWN

ELISABETH SLADEN
SARAH JANE SMITH
GHOST TOWN
BIG

AUDIO DRAMA BIG FINISH
AUTHOR RUPERT LAIGHT
RRP £9.99 **ISBN** 1 903654 95 5
REVIEWER DAVE OWEN

After a joltingly current-sounding trio of cases for our heroine comes an adventure which sounds, in more than one way, like a successor to 1981's *K9 and Company*. First, obviously, there's the setting, so rural and isolated that the word Internet is never even heard, let alone misused. And also, during their curiously quiet flight to Romania, although new flyer Josh threatens to vomit, it's Sarah who spews forth a litany of parish news from Morten Harwood, as if the disposition of a plant nursery were of any interest to an audience more likely to be bemused by her ongoing reticence regarding K9.

But it's not the spirit of Bob Baker and Dave Martin's animated TV hound that haunts this production, but rather that of William Hanna and Joseph Barbera's. So unavoidably does Rupert Laight's tale, of an investigating team being spooked into believing they're haunted, resemble a *Scooby Doo* mystery that Shaggy ... er Josh, blatantly alludes to the similarity on several occasions. There is no espionage, or corruption here, merely a villain trying to achieve his ends by making people think they're seeing a ghost. It's a refreshing change from the complexities facing Sarah of late, and would be entirely welcome were it not for the promise of the previous instalment's 'cliffhanger' resolution.

Like Bernice Summerfield before her, Sarah is a solo companion with an occasionally lethal effect on her girlfriends. It's almost a surprise therefore, that 1960s crusading journalist Yolande Benstead – an early role model for our girl, and her host in this inevitably working holiday – escapes not only alive but untarnished by betrayal. Indeed, so unpretentious is this gently unfolding tale that almost everyone is exactly who they seem, and on merely the second listening, the clues leading Josh and Sarah to the secret seem as generously posted as speed trap warnings to imbecile motorists. No prior immersion in Romanian culture is necessary to tumble the culprit. Indeed, the prevailing mystery is why this exploit should have been translocated to Transylvania when there is not the slightest cultural requirement so to do. The setting's remit – hotel rooms, a conference venue, a university, and pubs (yes, that's "pubs" – not "coaching houses", not even "inns") might as well have been fulfilled by Torquay.

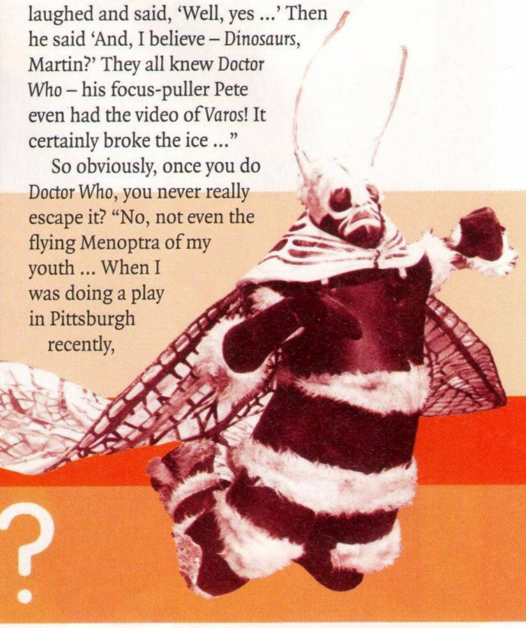
THIS IS A REFRESHING CHANGE FROM THE COMPLEX STORIES SEEN SO FAR

This production's main win over its predecessors is that it doesn't feel as if it's striving to be utterly current and relentlessly knowing. As such, there's a lot more space for Sarah and Josh to assert themselves. She's a bit more prickly, although to give her her due, she has just seen a ghost, which rationally, she knows she can't have done. He's a lot more indulgent, throatily assailing all and sundry with his self-affirming hogwash. Although the age difference is sufficiently vague to allow flirtation, theirs is clearly not a Mulder and Scully "will they/won't they" bond, but rather, a "how hard would she slap him if he tried it on?" equilibrium, and all the richer for it.

Without doubt, *Ghost Town*'s biggest problem is that it follows *Test of Nerve* which displayed an urban sophistication it couldn't possibly match, as well as setting the scene for a showdown which hasn't happened here. Just imagine the reception of an unrelated story placed between *The Keeper of Traken* and *Logopolis*.

This one is at least easy to understand, and enjoy, if not the best in the series so far. It would have gotten away with it, too, if it hadn't been for that pesky prequel ...

FLYING WITHOUT WINGS?



Notching up his fourth **Doctor Who** credit in this month's audio drama **Jubilee** is Martin Jarvis. "I just can't leave the Menoptera behind," he tells Mark Wyman ...

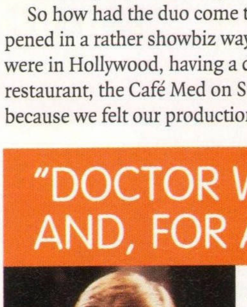
Of all the guest actors in *Doctor Who*'s 40-year history, few can rival the span covered by Martin Jarvis, who this month leads the cast in audio drama *Jubilee*. Jarvis first appeared in March 1965 as the Menoptran Hilio, in *The Web Planet*. Almost nine years later, he was Butler, instrumental in causing the *Invasion of the Dinosaurs*. Then, in January 1985, came Season Twenty-Two's TV violence satire *Vengeance on Varos* in which he portrayed the unnamed Governor. In this month's audio play *Jubilee* he's once again teamed up with the Sixth Doctor, playing a powerful man – and still in rather a troubled state ...

DWM asked Martin about his two roles alongside Colin Baker's Doctor. "I was the Governor of Varos – the Brutus of *Doctor Who*: a weak man who tries to be strong. I must have done something right, because about 18 years later I've gone up in the world as a different sort of Governor. I'm President of the English Empire – and I have a name this time!" President? Well, you can't get much higher than that ... "Playing Rochester is a good development from being the Governor. He was a good man trying to survive in a very forceful and televisually evil society. Rochester is a different kind of man – full of surprises, and it's a wonderful part to act. It's passionate, dynamic and, I think, very funny too."

Jarvis, it turns out, is no stranger to the work of *Jubilee*'s writer, for whom he has nothing but praise. "These four episodes make a completely brilliant script – but then I'd expect that from Rob Shearman, who's one of my favourite writers, and whose work I've recently enjoyed directing for BBC Radio." Jarvis starred in and directed *Inappropriate Behaviour* – broadcast on Radio 4 in August 2002 – alongside his wife Rosalind Ayres, who also guest-stars in *Jubilee*.

So how had the duo come to be cast here? "It happened in a rather showbiz way. Rob and Roz and I were in Hollywood, having a drink in our favourite restaurant, the Café Med on Sunset Boulevard, because we felt our production was going very well."

"DOCTOR WHO IS PASSIONATE, DYNAMIC AND, FOR AN ACTOR, VERY FUNNY TO DO!"



Inappropriate Behaviour was, surprisingly, recorded in Los Angeles, hence the rendezvous on Sunset. "Suddenly Rob said 'I wondered if you'd be interested in contributing to our audio series?' – which I didn't then know existed. He explained that he was one of the writers doing these stories which take the *Doctor Who* saga on in various ways. So I'm delighted that, a few months later, here we all are recording it!"

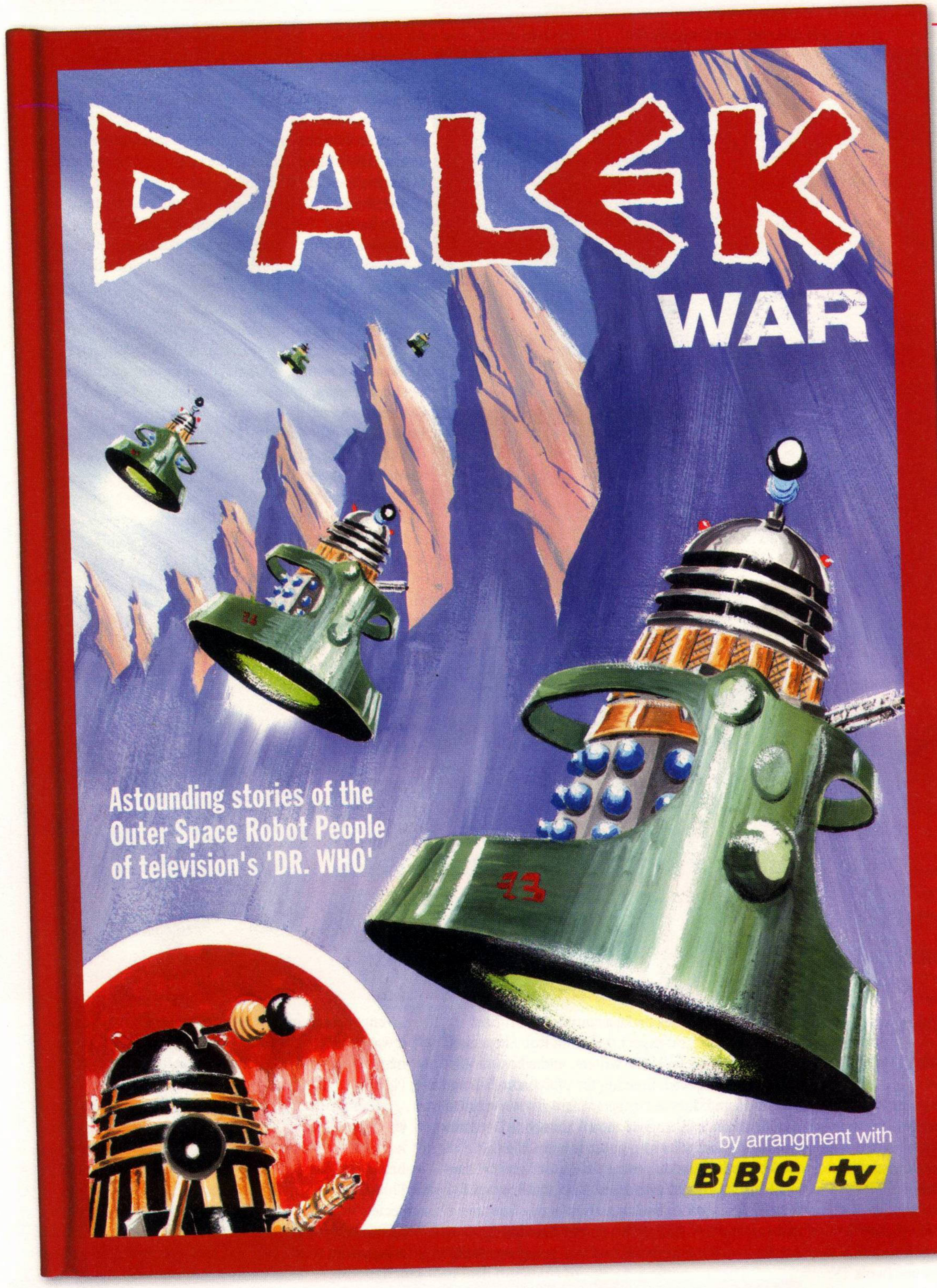
Jarvis and Shearman are both long-term collaborators with Alan Ayckbourn, the prolific playwright. "We were in Toronto, and Alan said 'Do you know a writer called Rob Shearman? I'd like to give you a play of his – you should do it.'" Jarvis read *Inappropriate Behaviour* and "I loved it! So I rang up Rob and proposed selling it to Radio 4. They saw the quality of the writing immediately, and then Rob and I worked together, to finesse it. My attitude to radio productions is they're not so much stage plays as mini-movies. Radio is arguably the most visual medium ..."

So, as a radio producer, had Jarvis listened to any Big Finish releases since then? "I didn't really have a chance – I went to Australia for a six-week mini-series shoot [*Bootleg*, by Alex Shearer, the writer of Peter Davison's early 1980s sitcom *Sink or Swim*]. On the very first day of shooting, this wonderful Director of Photography, Craig Barden, said knowingly 'Hey Martin – *Vengeance on Varos*, eh?' I laughed and said, 'Well, yes ...' Then he said 'And, I believe – *Dinosaurs*, Martin?' They all knew *Doctor Who* – his focus-puller Pete even had the video of *Varos*! It certainly broke the ice ..."

So obviously, once you do *Doctor Who*, you never really escape it? "No, not even the flying Menoptra of my youth ... When I was doing a play in Pittsburgh recently, I went to do an interview for the local PBS. I assumed it was to talk about the play – but they were having a marathon *Doctor Who* screening, including *The Web Planet*, and the whole interview was about that!"

Of *Jubilee* itself, Jarvis says: "It's about us all, and it's about *Doctor Who*. We're hugging ourselves with glee at how Rob's taken the tradition and turned it on its head. *Vengeance on Varos* was written by my old friend, Philip Martin. It was saying something about where society was starting to go, and now the proof of that is obvious. If you liked something, you voted by pressing a button on your TV. I think that was one of the best *Doctor Whos* – and here Rob Shearman carries the same witty, ironic look at our society. But like any fine writer, Rob hasn't made the mistake of writing some deadpan, serious-eyed political tract. You find yourself laughing and then catch yourself, thinking 'That's a bit near the knuckle!'"

It's no secret that *Jubilee* is a Dalek story, in which Jarvis finally meets those icons of *Doctor Who* evil. "But you know, I have met the Daleks before ... in a way. As a very young actor, I played Captain Hilio of the Menoptra, defending our planet against the Zarbi. The Zarbi were played by the same actors who were usually inside the Daleks. I remember there was John Scott Martin, Gerald Taylor, and others. So I've already met the interior of the Daleks – it's just taken me four decades to meet their exterior!" DWM


DALEK
WAR
Astounding stories of the Outer Space Robot People of television's 'DR. WHO'
by arrangment with
BBC tv

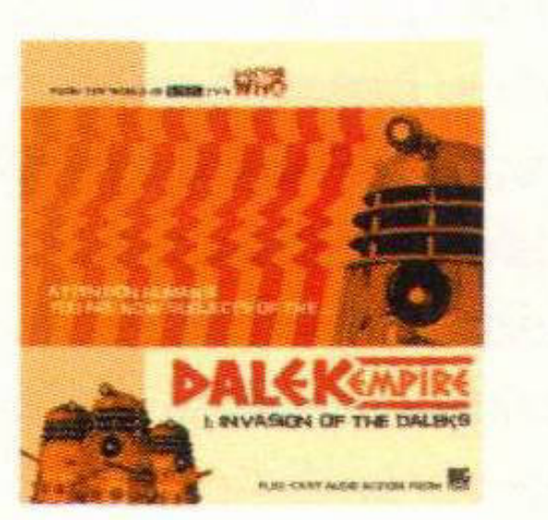
WAR IS SWELL!

To mark the metallic mutations' return in **Dalek War**, **Robert Shearman** relives his childhood nightmares to get to the heart of the Daleks' menace, **Nicholas Briggs** gives us a masterclass in machiavellian monotone and **Justin Richards** conducts a course in Kaled conversation, cut from the recent **Dalek Survival Guide!**

Illustrations by Tim Keable

Back when I was a kid, I spent most of my free time browsing the upstairs department of the WH Smith's in Crawley. I was a very nervous child, and even the sight of certain book covers could cause nightmares. I still shudder at the thought of an edition of Stephen King's *Carrie*, which showed Sissy Spacek blinking out from a faceful of blood. And, from the sublime to the ridiculous, the other book which disturbed my pre-teen self was Chris Achilleos' painting of *Doctor Who and the Planet of the Daleks*. Here we see Jon Pertwee's Doctor, together with some man wincing in what looks like pain (but I now recognise as Thal-like determination) pushing a Dalek. A Dalek which is actually firing a deadly looking bolt of fire out of its gun! I used to stare at the book in fascinated dread. Pushing a Dalek! Didn't they realise that was dangerous?

Being the sort of cowardly child I was, I avoided *Doctor Who* like the plague. Even the sound of the theme music was enough to make me run from the sitting room. But obviously I knew of the Daleks. Everyone knew of the Daleks – I had heard the hushed mutterings in the playground. I knew for an absolute fact they were more frightening than the most frightening things ever, and if I ever so much caught even a glimpse of one on the telly, I would probably die of fright and that would be it, no more trips to Crawley on a Saturday, no more anything.



"I KNEW FOR A FACT THAT THE DALEKS WERE MORE SCARY THAN THE SCARIEST THING EVER!"

The closest I ever got to experiencing them on screen was when Rod Hull was menaced by the Deadly Dustbins on the programme *Emu's Broadcasting Company*. It says much for the reputation Terry Nation's baddies inspired that even a comic parody of them used to terrify me.

Then, when I was 11, everything changed. Some time in Tom Baker's last season, I began to watch the show. And became a fan overnight. By the time *Castrovalva* aired, I had gobbled up about 30 Target novelisations, and had pored over Jean-Marc Lofficier's spanking new *Programme Guide* often enough to have a good working knowledge of all those stories' production codes. But still I avoided the Daleks. There was just something not quite safe about them.

Empire records: Kalendorf and the Mentor, alias Gareth Thomas and Hannah Smith, go to war

How times change. With passion comes cynicism. Within a couple of years I'd seen all the existing Dalek adventures in dreadful sixth generation video copies. I found them wanting. I could proclaim in the playground that Daleks were officially Not Frightening after all – no-one listened, mind you, they'd all switched over long since to *The A-Team*. *Planet of the Daleks* wasn't the terrifying epic the novelisation had promised, but a bland two and a half hour runaround with black and white bits. And as the 1980s wore on, as the Daleks were resurrected, revealed and remembered, I found it hard to recall why I had ever found them disturbing in the first place. They had no conversation. They had no personality. The cases looked pretty battered, and they wobbled on location. And I resented the way that they were seen as Top Monster, in the way that the Queen fan in me refused to consider *Bohemian Rhapsody* a favourite either.

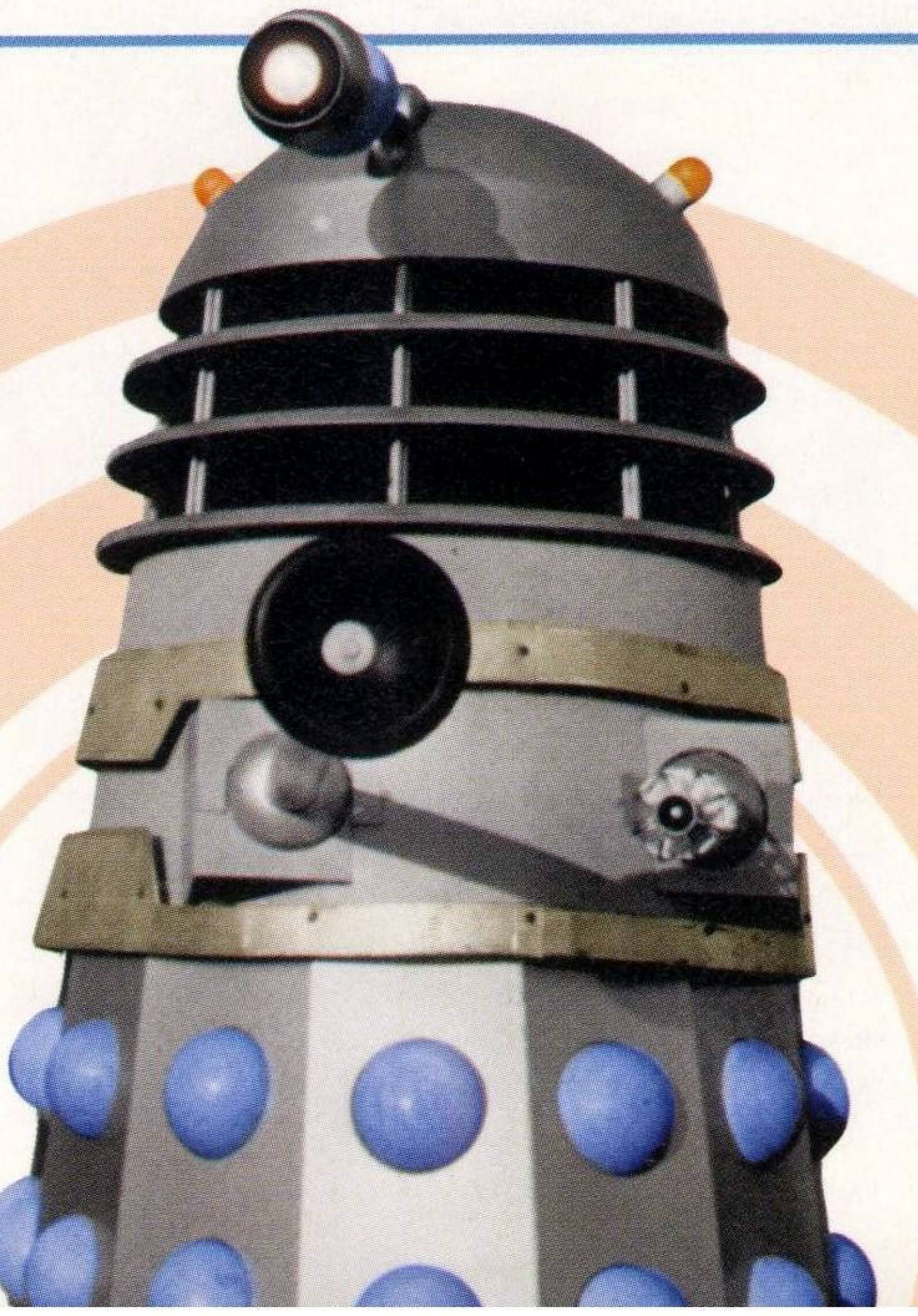
My general loathing for the Daleks wasn't just elitism, mind you. They had become an icon for the series, and like all icons, it became hard to see even a kernel of truth behind the hype. When Big Finish got the licence to produce Dalek stories on compact disc, I could barely stifle a yawn. Well, that would be fun. Lots of people chanting 'exterminate' through a ring modulator, as the Daleks embarked on some no doubt ludicrous plan to conquer the universe, dig out the Earth's core or just trundle about shouting a lot and be generally, blandly, predictably horrid.

Dalek Empire blew me away.

The moment I realised that the series was going to be something special was during the sequence where Susan Mendes is being interrogated by the Dalek Supreme. The Daleks have been working their slaves, quite literally, to death – and she stands up to them. And not out of a Doctor-like heroism, but because she no longer cares whether she lives or dies. Most Dalek stories have a scene or two in which the Doctor squares off against whichever Dalek is in control of all the forces this week: the Doctor tells them they're evil, the Dalek reiterates it doesn't care. However you dress up the conflict with showy emotive speeches, it's never very satisying dramatically, because nothing ever changes. The Daleks won't be persuaded by the Doctor's moral rhetoric, just as the Doctor is hardly going to be impressed by a Dalek point of view. They're both icons – resolute, fixed ... and rather predictable. What's so revealing about the scenes between Suz and the Daleks is that they have a proper discussion. Suz changes her stance – and so does the Dalek. They aren't icons. They're characters.

Evil genius Nick Briggs broadcasts his demands for a new ring modulator ...

To see the Daleks as characters rather than stereotypes you have to go back to the 1960s. The first four seasons of the programme see the Daleks not *as* icons, but *becoming* icons, which is far more interesting. We can watch *The Chase* and be appalled at the 'thick' Dalek who can't count very well and coughs a lot – it goes against everything we know nowadays of what the Daleks represent. But only three stories in, Terry Nation was still writing his creations as individuals rather than a generic race – why shouldn't he stick in his script a stupid Dalek for comic relief?

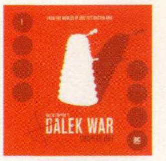


The five years between *Evil* and *Day of the Daleks*, with no new Dalek stories on offer, was a time when the public cemented their views on what the Dalek stereotype is. And it explains why all the adventures which feature them after their return in Season Nine characterise them so one-dimensionally. In the 1960s the children in the playground who chanted 'exterminate' were inspired by the Daleks they saw on TV: in the 1970s and 1980s, the TV Daleks were inspired by the playground chants. By 1975 the programme found a solution to the problem; if Daleks are too dull as dramatic characters in their own right, you create someone who could do the talking for them. So Davros was born – all well and good. Except that by taking as a truism that the Daleks really were that limited, it consigned them to being monotonous henchmen for the rest of the TV series' duration.

What is so remarkable about the Daleks of *Dalek Empire* is that they are, once again, characters. Characters who are capable of growth and development and emotional change. Nick Briggs' script teases us all the time with our expectation of how the Daleks

Doctor Who is essentially a series in which each story, sooner or later, has to hit the reset button. Empires may fall and worlds may be saved from destruction, but nothing can occur which alters people on an emotional level. A Doctor so battle-scarred by the opening story in the season that he can't even think about facing the following weeks' adventures is clearly no use – it's the nature of the anthology series *Doctor Who* that our hero has to be supremely unaffected by the atrocities he witnesses. It's why even *The Daleks' Master Plan* isn't really a true epic, but a glorious runaround from planet to planet. If the Doctor and the Daleks actually stayed for long enough in one location, the story might be forced to deal with its themes on more than a surface level.

Dalek Empire runs around between quite a few planets too, but never to escape the story's implications, rather to throw them into sharp relief. It's not an epic because it spans so many years or worlds, but because of the skilful way it takes only a handful of characters should behave; Gareth Thomas' Kalendorf is put in the role of a cynical *Doctor Who* fan who has read the Lofficier programme guide once too often, and is taken aback when his adversaries talk of hope and fear and love. It makes the Daleks far more sympathetic. It also, perhaps surprisingly, makes them far more frightening. These creatures recognise that by using a human collaborator to give their slaves a reason to live, by accepting the need to learn from the races they've conquered rather than chanting that their emotions are irrelevant, they become all the more insidious. It is chilling to hear Skaro's finest talk of the 'Angel of Mercy'. The Dalek who shoots Davros in *Genesis* has a great one-liner: "Pity? I have no understanding of the word. It is not registered in my vocabulary bank." But how much more sinister is the Dalek who knows full well what pity is – because it is a thing he can assess, then give or withhold at his slightest whim.



"HOW MUCH MORE SINISTER IS THE DALEK WHO KNOWS WHAT 'PITY' IS, BUT CAN WITHOLD IT AT A WHIM ..."

Terry Nation said that his inspiration for the Daleks was the Nazis. That sounds right – and it's easy to forget he created them only 18 years after VE Day (or, to put it another way, only as long ago to us as *Attack of the Cybermen*). But in most *Doctor Who*, these Nazis would be the type you'd find in an *Indiana Jones* movie; comic bogeymen to be defeated easily by a wisecracking hero in eccentric dress. The Nazi allegory becomes the sort of cliché which, like Nation getting the word 'Dalek' from the spine of an encyclopaedia, makes for a nice bit of journalism but doesn't stand up to scrutiny.

Dalek Empire, however, is a far more honest analysis of totalitarianism, in which both the oppressors and the oppressed are affected by the urge for conquest, and altered by contact with the other. And it succeeds in being what *Doctor Who* can never really be: a genuine epic, in which we not only see people make life-changing decisions, but also the consequences of them. and looks at them from every angle. It is able to consider universal domination and pickled onions; it is concerned in the same breath with vast scale and the smallest of minutiae. Played out on a larger canvas than any *Doctor Who* story has the space to compass, it is also more human and tender than anything seen in the parent series.

I'm rather pleased that *Dalek Empire* wasn't out when I was a kid. Had I seen its Target novelisation in WH Smith's, had Chris Achilleos' cover caught any of its real anguish and passion ... well, I might have been traumatised for life. For those of you with stronger stomachs, *Dalek War* may just be the most adult and affecting these preposterous pepperpots ever get ...

REVERBERATION OF THE DALEKS

Nick Briggs has given voice to those metallic menaces from Skaro in four Big Finish **Doctor Who** audio adventures, and two series of **Dalek Empire**. With the sequel, **Dalek War**, starting its four-CD run this month, Nick looks back at the grating voices from the past he has sought to emulate ...

As a kid, creating my own *Doctor Who* plays in the confines of my bedroom, wrestling with an aged Philips tape recorder, it was a real frustration to me that I couldn't 'do' the Daleks. I tried gurgling saliva at the back of my throat, 'blubbling' my lips together trying to combine a trim phone effect with speaking, and, in desperation, simply shouting very loudly into a microphone with the volume set at maximum, valiantly trying to achieve the desirable distortion. None of it worked.

Imagine my delight when, at school, I met a chap called Simon Shor who could gurgle his saliva so acutely that he really did sound like a Dalek. Then imagine my bitter disappointment as I discovered that, when committed to magnetic tape, it simply sounded like a teenager gurgling his saliva.

It wasn't until I got involved with the Audio Visuals amateur *Doctor Who* plays of the 1980s that the moment of truth was within my grasp. Bill Baggs had managed to secure the services of Michael Wisher so, with an authentic Dalek man in place, all we needed was a ring modulator. Bill and I wandered the streets of Southampton, trying to find a music or hifi shop that could sell us a ring modulator. Most of them didn't know what we were talking about. Some of them raised our hopes by saying, 'Yeah ... we've got something that can do a Dalek', then proceeded to just play us funny buzzing sounds on a synthesiser.

Eventually, we stumbled across a strange 'musoes' shop in a run-down suburb. We ventured in and spoke to a strange, long-haired gentlemen who may or may not have been smoking an odd-smelling cigarette. 'Yeah, man, I've got a circuit diagram of a ring modulator,' I seem to remember him saying. And a week later, he proudly presented a little black plastic box to us. We connected it up to a microphone, fiddled with a tiny screw on the bottom of the box ... and then I spoke. 'Attention, survivors of London!'. Oh my God. I was a Dalek!

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MODULATOR
RATE
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FREQUENCY
Bob Moog

But this was only the beginning. I soon discovered that the tiny little screw always needed adjustment. No matter how resolutely we set it in one position, the frequency would always drift, sometimes emitting horribly distorted buzzing sounds. If the modulation rate got stuck too high, I was reminded of the clips I'd heard from *The Daleks' Master Plan*. If the rate went too low ... blimey, wasn't that *Day of the Daleks*? Ultimately, I just decided on what 'sounded right' by gut feeling. Years later, I was to find out that this was pretty much the way things had gone at the BBC. Relentlessly pressing a weary Dick Mills (Radiophonic guru), during an onstage interview, about why the Daleks sounded so different from story to story, he blurted out something like, 'Oh, well it's just because we never made a note of the setting!' I was shocked. Everyone else was bored. Are you still reading?

But I'm not condemning dear old Dick; because, when we started to do the Daleks for Big Finish, Alistair Lock and I discovered that, even with the advent of digital technology and the opportunity to set precise parameters for the balance between human and Dalek voice and the frequency (how fast the wobbly bit happens), ring modulation is a slippery beast. After each story, Alistair would dedicatedly save all the Dalek-y settings on his sleek Japanese gadgets, only to discover the next time that those bleedin' Daleks had changed just that little, little, tiny bit again. D'oh!

So it was because of this that I jumped on the bandwagon of the current revival of retro-technology and bought the newly-issued 'Mooger-Fooger' (above), complete with wooden panels, lovingly-reproduced Robert Moog circuitry and five big, adjustable knobs! I feel like I've taken a step back into *Doctor Who* history. So it's with that in mind that I'm moved to give you my personal account of how the Daleks have sounded over the years. But be warned: this may not be for the well-adjusted among you ...

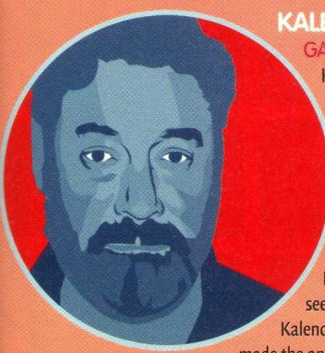
RESISTANCE OF THE DALEKS

New to **Dalek Empire**? Don't know your Alby from your elbow? **Ian Farrington** gives us the low-down on the fearless freedom fighters, struggling to save us from the Daleks ...

ALBY BROOK

MARK MCDONNELL

When the Dalek invasion began, Alby Brook was working as an undercover agent for the Earth Alliance's Space Security Service. His mission had been to contact Kalendorf, a proud and noble Knight of Velyshaa, and propose negotiations between the former enemies of Earth and Velyshaa. The Dalek attack separated Alby from his love, Susan Mendes, and he abandoned his duties to chase her across the galaxy. Word reached him that Suz was working with Kalendorf, apparently for the Daleks. In his journey, Alby was betrayed by friends, turned to the bottle for comfort, and lost both his legs – but finally caught up with Kalendorf, only to find that his beloved Suz, after years of planning a rebellion, had been killed by the Daleks. Her rebellion, however, was working, and the Daleks were being pushed into retreat. Then, the mysterious Project Infinity was activated: it opened up a fissure in space, through which came Daleks from an alternative universe. By this time, our galaxy's Daleks had captured Alby and sent him to be cryogenetically frozen in preparation for his becoming a Dalek himself ...



KALENDORF

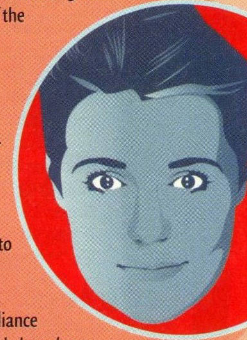
GARETH THOMAS

Kalendorf – once an all-powerful Knight of Velyshaa – was at his lowest ebb immediately after the initial Dalek invasion. Captured on Vega VI, he believed all might be lost. He then met fellow slave Susan Mendes, whose determination and guile roused Kalendorf from his despair and he joined forces with her in planning a galaxy-wide revolution. The Daleks sent Suz and Kalendorf on a propaganda tour of the galaxy; whilst appearing to do the Dalek Supreme's bidding, the pair were in fact sowing the seeds of their rebellion. The constant biding of time frustrated Kalendorf, and he argued with his friend that it should be he who made the announcement that would spark the uprising. When Suz made the call to arms – and was killed for it – Kalendorf's bitterness grew, but so too did his resolve to defeat the Daleks for good. He bravely led the fight against their retreating forces, and was there when the Alternative Daleks from another dimension arrived ...

MIRANA

TERESA GALLAGHER

Mirana, a dogged, determined Interplanetary Police Officer, was hot on the heels of Alby Brook whilst he, in turn, was in pursuit of Suz. She finally cornered him, only to get wrapped up in the rebellion against the Daleks. After Alby heard that Suz had been murdered, he became obsessed and inexplicably fled to the planet Yaldos. Mirana and Kalendorf followed him there, and found Alby with one of the mythical Seers of Yaldos, who recounted her amazing link to Suz's memory. It was then that Mirana's dark secret was revealed. Unbeknownst to herself, she was a Dalek agent, with a psychotropic link to the Dalek Supreme. Alby and Kalendorf managed to save Mirana, and return to her control over her own mind; her link became a useful tool in the fight against the Daleks. In the continuing fight, Mirana is now captain of the Alliance Scout Ship Defiant.



THE MENTOR

HANNAH SMITH

Project Infinity had been set up by the Earth Alliance as a way of seeing into alternative dimensions. They hoped to find a reality where the Daleks had been defeated, so that lessons could be learned and put to good use in our own galaxy. When the inter-dimensional fissure was opened, however, a new force of Daleks came through into our reality. This new force stands for peace and order and saw 'our' Daleks as the epitome of evil. They vowed to defeat them. Leading them in their alliance with the humans is their creator, the Mentor. Looking upon her, people have been moved to describe her as an angel – albeit one sitting in a Dalek base. She uses icy charm and cunning as weapons just as much as guns and ships, but are her intentions true? Are her motives clear? And are her means justified by the end ...?

SUSAN MENDES

SARAH MOWAT

Geologist Susan Mendes was working on the planet Vega VI when the Daleks attacked. Suz was captured by the Daleks and enslaved. Her situation pushed her to the edge of sanity; so much so that when the Daleks threatened to kill a fellow prisoner, Kalendorf, she stood up to them and saved him. Suz and 'Karl' soon developed a close bond, and when the Dalek Supreme began using her as a propaganda tool to placate the slaves, Karl agreed to work with her. Together they toured the galaxy, appearing to promote acquiescence amongst the slaves, whilst actually preparing them for revolution. Suz planned to trigger the uprising by declaring, 'Death to the Daleks!' in a galaxy-wide broadcast. She paid the ultimate price ... the Daleks killed her. So why was Mowat mysteriously present in the studio for *Dalek War* ...?

Illustrations by **Paul Burley**

THE DALEKS

The shock here for all of us was that these Daleks almost didn't sound like Daleks at all. Silly really, since they're the originals, but the work of succeeding voice artists have subtly changed what we expect from the Daleks. Here, they are very staccato in delivery, and the emphasis is on how gruff Peter Hawkins and David Graham sound. But already, the modulator is slipping!

THE DALEK INVASION OF EARTH

What is it about Earth invasion stories that makes Dalek voices go a bit funny? Here, the Daleks are at their least effective vocally. The modulation varies alarmingly, but the main offending element is the mix between actor and Dalek. You can hear it's a bloke! Also, Hawkins and Graham have veered away from their original staccato delivery to give us something that sounds much more like a cackling villain, the famous 'We are the bastards of Earth' speech being the most memorable example.

THE CHASE

Strangely enough, here the Dalek voices hit a level of familiar consistency. We may now baulk at the comedy Daleks, but, throughout, the delivery establishes and consolidates the tempo and phrasing we still recognize as 'Dalek-ese' today.

DR WHO & THE DALEKS

Arguably the movies have the best Dalek voices of all. Here, Hawkins and Graham do us proud, harking back to their staccato delivery from the first Dalek story. The crowning glory is, of course, the masses of reverberation added. There is a really icy metallic ring to every line. 'De-stroy the Thals!'

DALEKS – INVASION EARTH 2150AD

Now, I can be really anally retentive here ... Great stuff from Pete and Dave again and beautiful amounts of reverb (even outside, which makes no sense!) Anyone ever noticed that a line has been inserted at a different modulation rate during that sequence when the Black Dalek ends up tumbling down the mineshaft? I really ought to get a life ...

"My vision is impaired! I cannot see!" and so on ...

MISSION TO THE UNKNOWN

Fairly consistent with *The Chase* here. Pete and Dave on form with great delivery again. But, well ... too much human voice and not enough modulation for my liking.

THE DALEKS' MASTER PLAN

The Daleks are particularly cruel and scheming here, aided by some great dialogue. However, the modulation varies quite drastically. Starts off more or less like *The Chase*, progresses through a dodgy *Invasion of Earth* phase, then ends up with a faster frequency, giving them a very rasping sound.

POWER OF THE DALEKS

We've got a new Doctor, but Peter Hawkins hasn't regenerated yet, and he's on fine form. Called upon to give the Daleks more cunning, he does wonders with 'I-am- your -serrrr-vant!'.

EVIL OF THE DALEKS

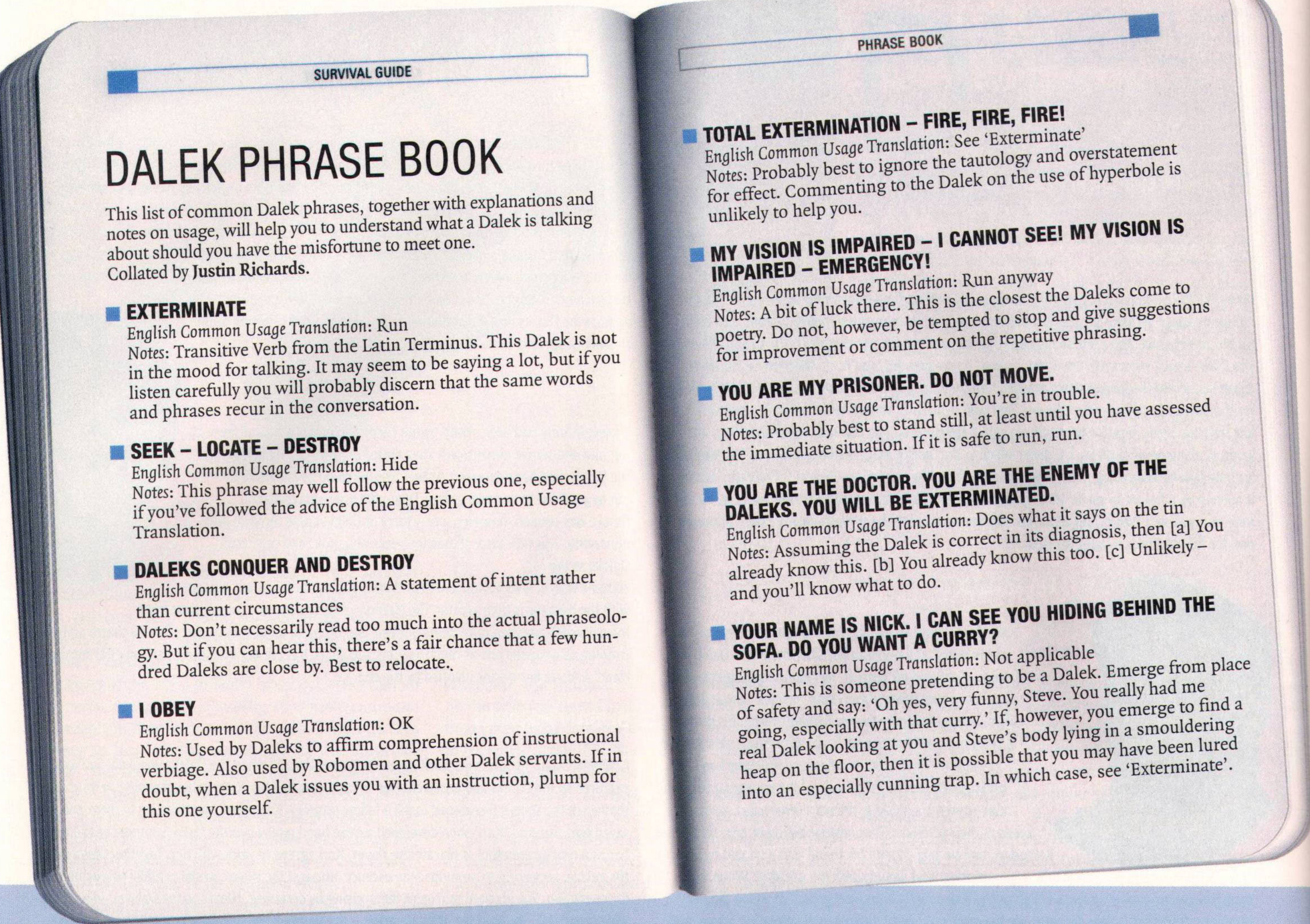
Oh to see this one again! Here, they are as close to movie Dalek perfection as the TV Daleks ever got. Great Pete and Dave delivery, and Roy Skelton making his début as the Emperor. 'Do not fight in here!' Keep your lid on, mate!

DAY OF THE DALEKS

'Yeah, they had sort of funny voices, didn't they? Yeah, do it something like that ... yeah, that'll do'. Aaaargh!

PLANET OF THE DALEKS

Evil veteran Roy Skelton and spirited newcomer Michael Wisher



SURVIVAL GUIDE

DALEK PHRASE BOOK

This list of common Dalek phrases, together with explanations and notes on usage, will help you to understand what a Dalek is talking about should you have the misfortune to meet one.
Collated by **Justin Richards**.

EXTERMINATE
English Common Usage Translation: Run
Notes: Transitive Verb from the Latin Terminus. This Dalek is not in the mood for talking. It may seem to be saying a lot, but if you listen carefully you will probably discern that the same words and phrases recur in the conversation.

SEEK – LOCATE – DESTROY
English Common Usage Translation: Hide
Notes: This phrase may well follow the previous one, especially if you've followed the advice of the English Common Usage Translation.

DALEKS CONQUER AND DESTROY
English Common Usage Translation: A statement of intent rather than current circumstances
Notes: Don't necessarily read too much into the actual phraseology. But if you can hear this, there's a fair chance that a few hundred Daleks are close by. Best to relocate.

I OBEY
English Common Usage Translation: OK
Notes: Used by Daleks to affirm comprehension of instructional verbiage. Also used by Robomen and other Dalek servants. If in doubt, when a Dalek issues you with an instruction, plump for this one yourself.

PHRASE BOOK

TOTAL EXTERMINATION – FIRE, FIRE, FIRE!
English Common Usage Translation: See 'Exterminate'
Notes: Probably best to ignore the tautology and overstatement for effect. Commenting to the Dalek on the use of hyperbole is unlikely to help you.

MY VISION IS IMPAIRED – I CANNOT SEE! MY VISION IS IMPAIRED – EMERGENCY!
English Common Usage Translation: Run anyway
Notes: A bit of luck there. This is the closest the Daleks come to poetry. Do not, however, be tempted to stop and give suggestions for improvement or comment on the repetitive phrasing.

YOU ARE MY PRISONER. DO NOT MOVE.
English Common Usage Translation: You're in trouble.
Notes: Probably best to stand still, at least until you have assessed the immediate situation. If it is safe to run, run.

YOU ARE THE DOCTOR. YOU ARE THE ENEMY OF THE DALEKS. YOU WILL BE EXTERMINATED.
English Common Usage Translation: Does what it says on the tin
Notes: Assuming the Dalek is correct in its diagnosis, then [a] You already know this. [b] You already know this too. [c] Unlikely – and you'll know what to do.

YOUR NAME IS NICK. I CAN SEE YOU HIDING BEHIND THE SOFA. DO YOU WANT A CURRY?
English Common Usage Translation: Not applicable
Notes: This is someone pretending to be a Dalek. Emerge from place of safety and say: 'Oh yes, very funny, Steve. You really had me going, especially with that curry.' If, however, you emerge to find a real Dalek looking at you and Steve's body lying in a smouldering heap on the floor, then it is possible that you may have been lured into an especially cunning trap. In which case, see 'Exterminate'.

usher in a new era of voices – the fast talkers. These chaps speed through their lines. The unfortunate side-effect is that we can hear them noisily straining for breath throughout. But they have rather gravelly voices, lending a new menace.

DEATH TO THE DALEKS

Bit of a tinny modulation effect here, almost universally condemned by heartless fans. But I think Michael Wisher does rather well. 'Keep away! Keep away!'

GENESIS OF THE DALEKS

Michael Wisher gives a suitably prototype-sounding 'Aliens, I must exterminate …' early on, but Roy Skelton really does the big beefy business with his 'Davros has commanded all Dalek units to return to the bunker immediately', which was, by the way, the first substantial line of Dalek dialogue in the story, and I had to wait until Part Five for that! (Let it go, Nick …)

DESTINY OF THE DALEKS

I won't even mention the replacement Davros … Roy Skelton's Daleks here are pretty darn good, well modulated, but very much post-Zippy. You almost expect the lovable pink hippo George to turn up. But Tom Baker's a pretty good stand-in.

RESURRECTION OF THE DALEKS

In a cunning plot to discredit her best friend's enemies, Sarah Jane got her husband (Brian Miller in the real world) to do Dalek voices. The plot works, as the Supreme Dalek sounds stupid, rather like a naughty schoolboy. Skelton and Mills put in valiant efforts, but they're defeated by the tinny acoustic of the voices. They sound as if they're talking out of yoghurt pots.

REVELATION OF THE DALEKS

Great story, but spoilt for sad so-and-so's like me by director Graeme Harper wanting the Daleks to sound different. I've asked him about it. It's true. We mostly get the actor's voice and hardly any modulation. 'It is the Doctor!' they squeak. I'm surprised he didn't laugh.

REMEMBRANCE OF THE DALEKS

Great down in the cellar and in the Dalek space craft (lovely, rich, staccato modulation), but pretty odd everywhere else, with the ring modulation set at far too high a frequency. I detect the uncredited presence of John Leeson doing a Dalek in a couple of places here, and I'm afraid he has failed – *he has failed! Self-destruct!* BOOM!

THE TV MOVIE

You've got to be kidding?

"We have the best voices, nyerr nyerr nyer nyer nyerrr!"

THE GENOCIDE MACHINE

We went back and re-recorded the Dalek voices from Part Two onwards, because one of our voice artists had turned out to be … crap. Alistair and I encountered our first problem of wandering modulation, but no-one has ever commented on it, so I guess that leaves me as the saddest person on this Earth. I did my attempt at the Emperor, heavily based on Roy Skelton, but I thought perhaps it ought to be a bit more expressive, since we didn't have the advantage of the visuals.

THE APOCALYPSE ELEMENT

The modulation here is slightly slower, but nobody's complained yet! I decided to make the Black Dalek absolutely mental, so kept adding the line 'This is the Daaaalek Suuuuupreme' every time he said something. Well, I had fun …

THE MUTANT PHASE

Alistair and I patted ourselves on the back for getting what we thought was our best modulation so far. But –need I say it? – it was different from the last story! We made a nod towards the *Dalek Invasion of Earth* Daleks in our delivery, but I couldn't bring myself to deliberately mess up the modulation. Sorry.

DALEK EMPIRE

As it progressed over a year of post-production, that pesky modulation kept a'changing! Still, we hoped to distract you by drafting in some extra voices and the Mooger-Fooger supplied some distinctly different-sounding Daleks in the final part – and someone wrote in to tell us they'd noticed! See, I'm not mad!

THE TIME OF THE DALEKS

Enter the Mooger-Fooger in full flood! As Alistair put it to me, 'It's different, but it's right!' Somehow, that ancient circuitry gives the Dalek that essential grumble and distortion. And a certain Clayton Hickman (aged 5) had Jim fix it for him to be a Dalek or six. He wasn't too bad either …

JUBILEE

I found myself facing the same challenge Peter Hawkins had in *Power*, to give a more 'human' edge to the Dalek voice, helped by the fact that we did the Daleks 'live' in the studio. Previously we've had 'stunt' Daleks reading in – including Justin Richards (who Paul McGann felt 'had a cold') and Jason Haigh Ellery – while I concentrated on directing. This time, however, with Rob Shearman as co-director, I gave my all in a secure booth. Erk!

DALEK WAR

Well, stick on the cover disc and you be the judge …

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I saw this item on QVC years ago, but they sold out before I could buy one. I believe they were made by Pearson Publishing or something similar, and it's Blue with embroidered logos ....negotiable
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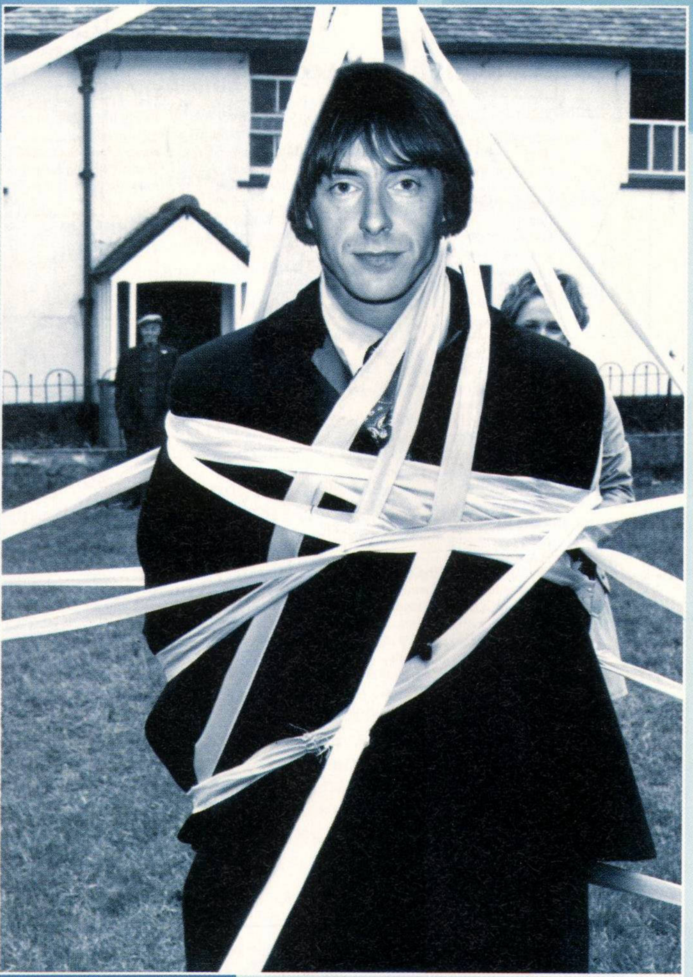
IT'S THE END, BUT...

BY **THE WATCHER**



Readers with short tempers and long fuses may recall that in last month's Christmas Quiz I decided to test your knowledge of pop videos – specifically those that were shot at the same locations as various *Doctor Who* stories. Saddled as I am with an alarmingly meandering mind in which SV7 and S Club 7 vie for trivia-space with equally fatuous vigour, I've discovered that this previously unexplored crossover concept now has me clutched in a kind of obsessive grip. Why should it fascinate me that Culture Club's comfortably asinine 1984 hit *The War Song* saw Boy George and a crowd of kids in skeleton costumes dancing down the very same Shad Thames back-streets that had played host to Maurice Colbourne's machine-pistol and Rodney Bewes' convincing stammer only a matter of months earlier? Why should I care that Depeche Mode have been to Voga, that both Supergrass and Altered Images have stepped back in time to San Martino, or that spiky-haired early 1980s icon Howard Jones and his never-knowingly-tolerable mime artiste sidekick Jed led a classroom of children, Pied Piper-style, out of the very school that would star five years later in *Remembrance of the Daleks*? Brain cells have died that I might remember this drivel. And yet I can't remember where I put my keys this morning. It is a mad world, my masters.

I put the blame on **DW**M Time-Teamer and all-round good egg Richard Bignell, whose utterly wondrous book *Doctor Who On Location* I acquired recently. Have you got it yet? Oh, you must, you must. It's a thing of joy, a priceless goldmine of scintillating trivia. And right now, it's assisting me in my increasingly deranged ambition to assemble the definitive list of *Doctor-Who-Stories-That-Were-Shot-At-The-Same-Locations-As-Pop-Videos*.

Some examples, of course, are so obvious as to be unremarkable. If you're filming anything in Paris then the chances are you'll be setting your sights on the Eiffel Tower, so the fact that Duran Duran's *A View To A Kill* follows in the sainted footsteps of Tom and Lalla is no great surprise. Erasure's *Am I Right?* is just as much a whistle-stop tour of Amsterdam as is *Arc of Infinity*, while *Absolute Beginners* finds David Bowie prowling the Thames Embankment and Westminster Bridge some 21 years after the Daleks made their memorable visit there. And given *Doctor Who's* penchant for medieval castles, it's less than earth-shattering to note that *The King's Demons* was shot at the same Bodiam Castle location that had played host to the Arthurian tomfoolery of Adam and the Ants' *Ant Rap* two years previously.

"BRAIN CELLS HAVE DIED SO I MIGHT REMEMBER THIS DRIVEL!"

So far, so straightforward. Tell us something we don't know, I hear you mutter resentfully. Very well then, I shall. Richard Bignell informs me that when he interviewed the late Lady Jennifer Cooke, the owner of Athelhampton House in Dorset, she revealed that several years after *The Seeds of Doom* had packed up and departed, Harrison Chase's residence played a starring role in *This Is Your Life*, a 1988 video by half-forgotten pop-stylists the Blow Monkeys. Back in 1972 Joseph Mankiewicz filmed *Sleuth* there as well, you know. In fact, it's not inconceivable that Athelhampton may be the only location in that particular part of southern England that can lay claim to having played host to Laurence Olivier, Michael Caine, Dr Robert and Elisabeth Sladen.

Another band who have trodden the same hallowed earth as Tom and Lis are top-drawer glam revivalists Suede, whose 1994 video *The Wild Ones* features Dartmoor scenes shot at the very same Headland Warren locations used for the transmat circle in *The Sontaran Experiment* 20 years earlier. I love that part of Dartmoor. There's a remote and gorgeous pub a few hundred yards down the road called the Warren House Inn, whose fire has supposedly remained burning for over 150 years, and where the beer and the puddings are both sublime. Now don't tell me you're not learning anything.

But I expect what you really want to know is whether anyone has ever shot a pop video at Aldbourne, that ground-zero of *Doctor Who* locations which appeared as Devil's End in *The Dæmons* and has been trying to live it down ever since. Well, you're in luck. The video you're after is the Style Council's 38-minute, five-song 1987 opus *JerUSAlem*, which features a sequence shot at Aldbourne in which the band encounter a queen riding a moped (a spectacle which, come to think of it, was probably observed back in 1971 by several characters in *The Dæmons*, but we'll overlook that).

In fact, the Style Council have filmed at not one but two classic *Doctor Who* locations. If you've ever seen 1983's *Long Hot Summer*, you'll know that it's a thinly veiled remake of the punting scene from *Shada*, albeit featuring rather more heaving flesh than the original. Well, I imagine the weather was warmer on the day.

But enough of this facile badinage; let's get to the point. The undisputed king of the whole pop video/*Doctor Who* location-crossover phenomenon is without a doubt the absolutely ludicrous video for Kelly Marie's poptastic 1980 disco smash *Feels Like I'm In Love* (you know, the one with the maddeningly catchy "byoo-byoo!" syn-drum that sounds like the Morestran guns in *Planet of Evil*). The song was written by Ray Dorset of Mungo Jerry fame, and was originally offered to Elvis Presley. No, seriously. But anyway, back to the video, a low-rent disasterpiece featuring Ms Marie and a pair of staggeringly un-butch dancers in sailor suits, prancing around in front of various London landmarks like there's no tomorrow (which, let's face it, there wasn't, not for her). We're treated to Westminster Bridge and then to Trafalgar Square, two Dalek haunts of yesteryear, before being whisked off to the Greenwich maritime museum as seen in *Dimensions In Time*, and Tower Bridge as featured in *Resurrection of the Daleks*. But best of all, the opening of this toweringly preposterous promo is shot on board HMS Belfast, which is now legendary in all major showbusiness circles as the location for that genre-defining 1994 masterpiece *Shakedown: Return of the Sontarans*. So there we have it: the long-awaited missing link between Kelly Marie and Carole Ann Ford. What more need be said? My work here is done. DWM

THE FINAL TEST

WHAT CONNECTS:

1 The Land of Fiction and Castrovalva; Aridius and the Matrix; Skaro and the Matrix?

2 *Marco Polo*, *Meglos*, and no others (although I suppose you could count *The Celestial Toymaker* and *The Keeper of Traken*)?

3 Driver Evans, The Keeper of Traken [pictured], Paroli, and a Foamasi?

4 Kirsty, Dugeen, Astra, and Rathbone?

5 *The Daleks*, *Inside the Spaceship*, *Marco Polo*, *The Sensorites*, *The Reign of Terror*, *Planet of Giants*, *The Trial of a Time Lord*, no others?

6 A rebel leader who fought Jamie, a mythical island, a drained psychologist?

Grayswandir

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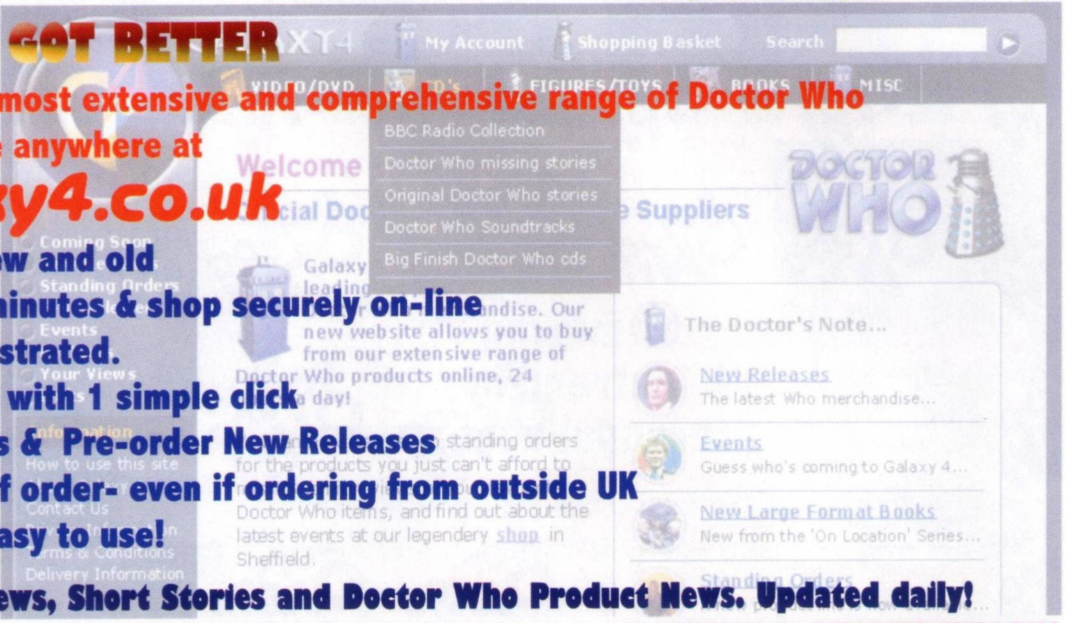
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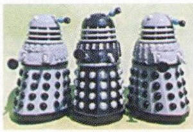

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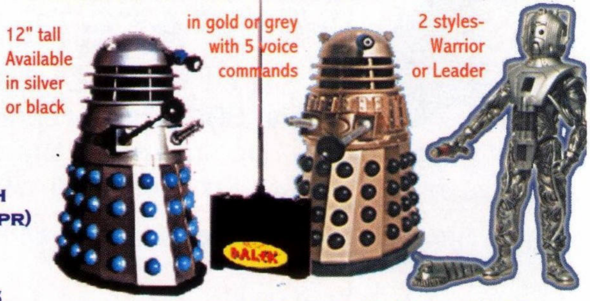
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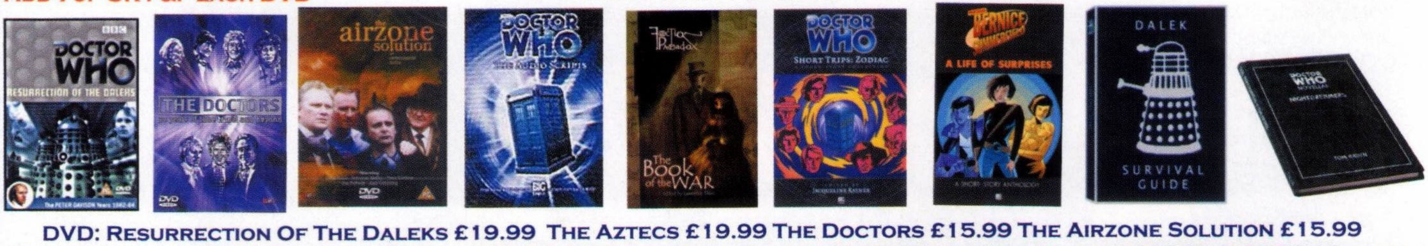
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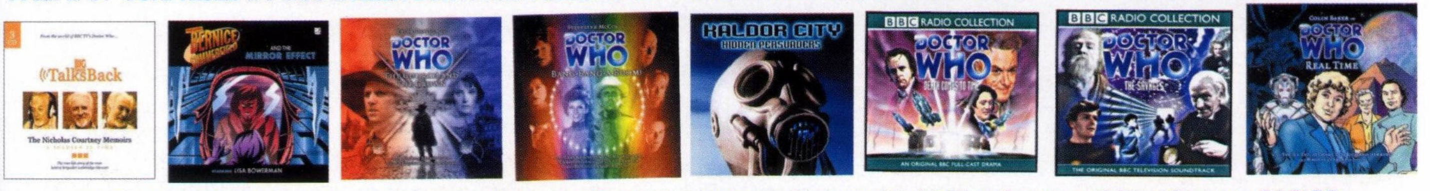
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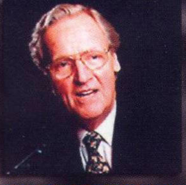

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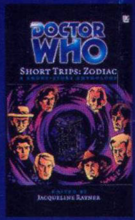

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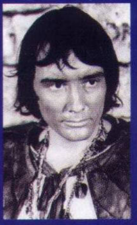

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